

New Mission News

COMFORTING THE AFFLICTED AND AFFLICTING THE COMFORTABLE SINCE 1980 • OCTOBER 1999



Photo by Alon Picker

Mural installed at the corner of 16th and Harrison created by Laurel True and Lillian Seismore for the Mission Creek Bikeway Project. Dedication on site Saturday October 9 at 4pm.



Photo by Greg Rodin

Going, going, gone!

In the latest development in the fast-changing world of local real estate, the Mission's largest office building, the 9-story Bay View Bank Building at 22nd and Mission has been sold. The twenty one businesses and nonprofits that have offices there have been told their leases will not be renewed. Some tenants have leases that expire as early as December 1999 and no leases extend beyond June 2000. The buildings new owners, the Cort Family, achieved a very high profile in the neighborhood after painting over a mural by the late Chuy Campusano at one of their other properties at 16th and Harrison. Members of the Cort family have also sued to block the City College's new Mission Campus, ousted 30-year residents for an owner move-in eviction and, in their plans to develop an office complex at the old Best

Foods site, battled with neighboring property owners. According to sources familiar with the property, the Bayview Building is scheduled to be leased out to a few high tech tenants, once remodeling is complete.

Last month the issue of the displacement of Mission District businesses was the subject of a hearing held by Supervisor Alicia Becerril. Asked about the transformation of the area Becerril said, "Historically, the Mission District has been one of the most diverse areas of San Francisco both culturally and economically. It is essential that we work to maintain that diversity and to retain businesses that have been around for a long time, that serve the local community, and that give the Mission its unique character."

Good Stuff

Ten recent and upcoming changes will make the Mission a better place

By vmiller

It's been argued by those favoring gentrification of the Mission that things in the neighborhood cannot improve without an influx of people with lots of money and an exodus of those without and therefore only the hip and pricey can save us. It has also been argued by some of those opposed to gentrification that any improvement is likely to bring about the displacement of current residents and businesses, and therefore squalor and sleaze are the only things that can save us.

Both are extreme views. One says all change is good, while the other says no change is good. Both are wrong. There are, in fact, positive changes that have occurred in the Mission in the last few years and some that are in process that do not involve yuppie migration patterns or threaten the homes or livelihood of long term residents. The following list of ten while by no means exhaustive reflects, for the most part, the efforts of Mission residents and community organizations to improve both the quality of life and preserve the diversity of culture, unassisted by the grotesquely affluent.

1. Valencia Street Bike lanes

The Mission has long been the center of bicycle activism in San Francisco. The tremendous numbers of neighborhood residents who commute daily to the downtown area fueled the drive to make Valencia Street a safe route to and from work. But cyclists were not the only beneficiaries of the lanes. Changing Valencia

from a four to a two-lane street means that motorists are now aware of businesses on the street that had previously just been a blur as they sped through. The traffic calming has also benefited pedestrians who are less at risk from the slower moving stream of cars. There are probably even a few more available seats on the #14 line or BART during peak hours as the convenience of cycling to work appeals to more and more people. The Valencia lanes were envisioned as part of an alternative transportation system that would link all parts of the city. Unfortunately, city officials have been considerably less than visionary in making this a reality.

2. Muralismo

In spite of all the new clubs and eateries, the Mission's mural art remains one of the area's biggest tourist draws and sources of local pride. The mural movement shows no signs of slowing down with a new mural going up almost every month. On October 9 at 4pm the Mission Creek Mural (featured on the cover), the Mission's first mosaic mural, will be dedicated on site at 16th and Harrison Street.

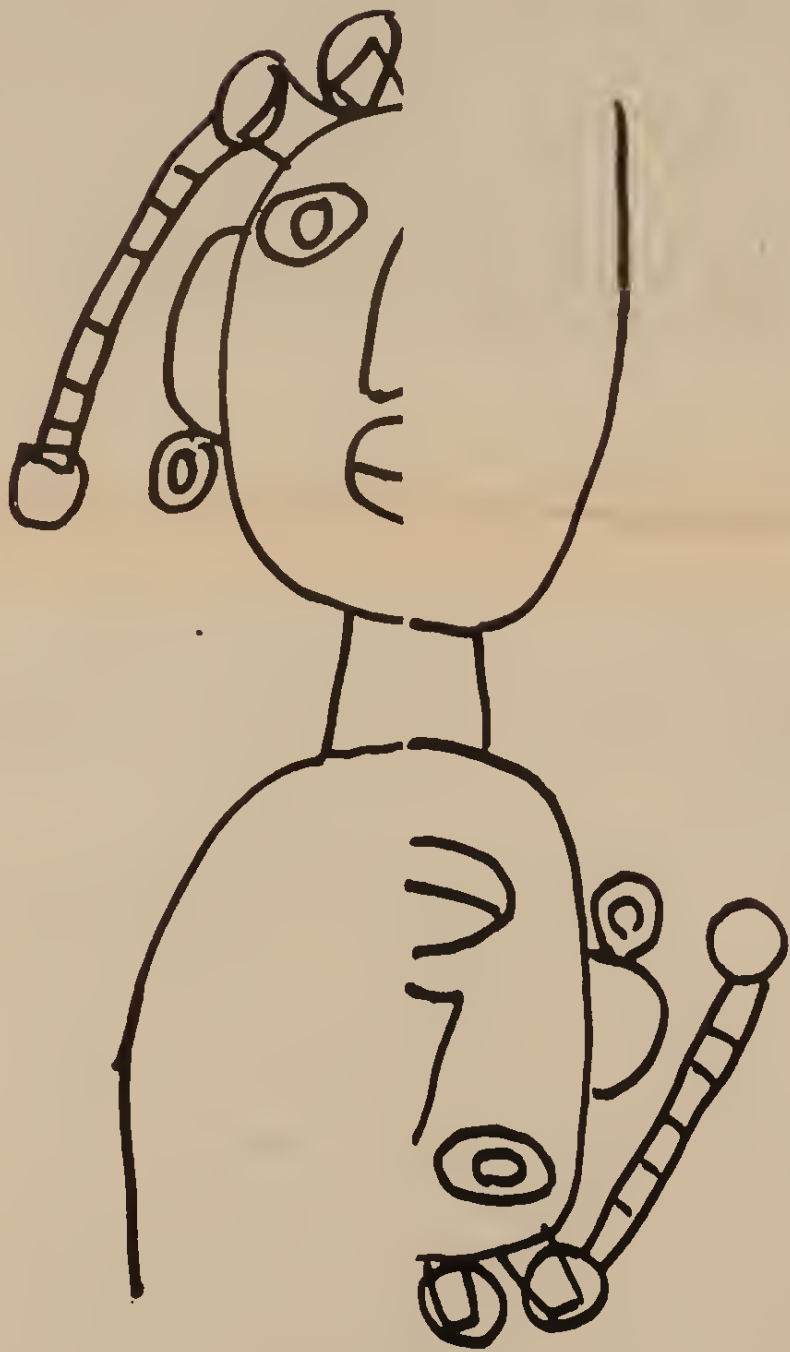
This mural is the first stage in a much larger project by artist (and New Mission News writer Judy West), that will reclaim the old Southern Pacific Railroad right-of-way that follows the course of the now vanished Mission Creek and create a bikeway and greenbelt in its place. Ships once traveled all the way up Mission Creek from the Bay to 16th and Harrison where they unloaded cargo. West's project, called *Avenida del Rio* will connect the Mission

Continued on Page 4

RETRATO INCONCLUSO DE RENE ARIZA

SEE
PAGE 6

OCTOBER CELEBRATION! 16TH STREET



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Columbia Park Boys and Girls Club
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Jime Salcedo-Malo, Eric Campbell, DJ Dolan and Don Guitii Ubafo at recent A La Brava event at Cafe la Boheme. Photo by Marci Boozer

A La Brava! Música, Cultura, Subversión

By Jime Salcedo-Malo

Political music has long been a medium for resistance and cultural empowerment of oppressed peoples. It is an instrument of communication that unifies; an axis for social interaction, and a force that causes and strengthens social movement. From the Mexican border to la Tierra del Fuego come a people, a culture enmeshed in pride, a tradition of resistance. With that said, I would like to introduce to you the newly formed *Producción A La Brava* de la Misión de San Francisco.

A La Brava was formed in response to a growing need to expose and promote new, young Xicano/Latino artists and musicians de la Misión, the Bay Area, and CalifAztlán. It is a project formed by local organizers, poets, musicians, and activists from ideas that have accumulated from years of organizing in the community.

Among many things, *Producción A La Brava* is an outlet for anger and inspiration, for reflection and direct action, motivated from the combination of a need for a unified Xicano/Latino community, a passion for music, and a drive for socio-political change. In a society where the love for creative expression is seldom reinforced, A La Brava is creating a network that will serve as a foundation of inspiration for young artists to develop their talent, eventually serving as a center for collective resources and mutual support between Xicano/Latino artists.

In September, A La Brava collaborated with Electron Entertainment to present local reggae artist Don Guitii Ubafo at Café La Boheme. Backed-up by DJ Irie Dole of Wisdom Records, spinning the sounds of La Razaferian Band, Guitii Ubafo's lyrics and poetry found a responsive audience.

Inspired by artists such as Peter Tosh, Alpha Blondy, Bob Marley and Buju Banton; Guitii Ubafo innovates traditional Latino-America and original Rasta roots culture. Born in the Bronx and raised in his parent's native Honduras, his lyrics reflect a love for those who suffer from the hardships of poverty, social injustice, crime, and violence.

Guitii Ubafo's premiere single *Fuerza Y Valor* (Strength and Courage), a *rola* inspired by the daily conditions faced by low-income *gente* within the barrios. He asks the almighty to give him the strength and courage to survive and keep his head up, in a world where police brutality, anti-immigrant sentiment, and racism threaten an individual's sense of self-worth.

He's influenced to sing by a strong desire to break out of the frustration and despair which poverty brings.

Producción A La Brava is currently looking for bass, drums, percussion/conga, guitar, turntable/technician, locos y locas for a project in December. Styles preferred are funk, hip-hop, Afro-Cuban, Indigenous, punk, rock, to be merged with politically conscious vocals. For more information please contact Jime at (415) 782-8906, or e-mail us at

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Alvaro Mora and Cristal Rodriguez of Sunrise Sidewalk Cleaners

Good Stuff

Continued from Page 1

District and the waterfront. For baseball fan this will provide an ecological correct route to the new stadium.

The mural itself depicts Mission Creek as it was in the 1860's, spanned by a wooden bridge and surrounded by farmland. The 15 by 8 1/2 foot mural by artists Lillian Sizemore and Laurel True contains 120 different tile and mural colors and took over 900 woman-hours to create. Funding was provided by the Potrero Nuevo Fund administered by New Langton Arts.

The mosaic format should make the *Avenida del Rio* mural more durable than some of the Mission's other outdoor art. While funding for painting new murals has usually been attainable with a little effort, restoration and maintenance money has not been easy to come by. As a result, many Mission murals have either faded over the years or been severely marred by graffiti. Precita Eyes Mural Center is able to do some restorative work but has been given limited resources for the effort. Insensitive new property owners such as the Cort family who painted over Chuy Campusano's Lilli Ann Mural at a building just across the street from the *Avenida del Rio* site have also destroyed murals.

3. The North Mission Park

The best part about this project is that it was initiated and moved forward by local youth at the St. John's Educational Threshold Center. The fact that they have managed to round up all the funding and begin sales negotiations in the Mission's overheated real estate market bodes well for their chances of leaping the remaining political hurdles. (See Page 5)

4. The New Columbia Park Boys and Girls Club

The new facility at 450 Guerrero opened on September 27, but the Club itself has served the Mission for over one hundred

years. The renovation of the 30,000 square foot building at a cost of over \$3 million is essential to the success of the Mission's efforts to end youth violence and gangs. In the coming year, over 2,000 young people between the ages of six and eighteen will use the Club, giving them a badly needed option to the negative youth culture of the streets and for many a release from overcrowded homes. For a membership fee of \$5, youth have access to a full gym, dance studio, fine art studio and cutting edge Technology Center, and the Columbia Park's Teen Center will be open into the late evening hours on weekends.

Sunrise Sidewalk Cleaners is one of the more remarkable programs to come out of Columbia Park in recent years. The 100% youth-operated business grossed over \$100,000 in its first eighteen months of operation. Besides accounts from local businesses for graffiti removal and sidewalk cleaning, Sunrise also has corporate clients such as McKesson, Citibank and Gap as well as BART. The name derives from how the first kids were hired: job interviews were set up in pre-dawn hours to separate the determined from the merely interested.

5. De-profitizing Residential Hotels

Last month Mission Housing development Corporation (MHDC) celebrated the grand re-opening of the Apollo Hotel. The Apollo, a former firetrap, drug den, and thieves lair has been transformed into a livable, even cozy home for eighty extremely low-income people, 10% of whom are living with HIV/AIDS. MHDC acquired the building in 1996, with the assistance from city, state and federal agencies and private banks. After 3 years of extensive rehab it's finally ready for occupancy. The Apollo represents the latest step in a gradual nonprofit takeover of the Mission's 2,000 residential hotel rooms scattered among 56 separate buildings. On October 1 the Tenderloin Housing Clinic took over the operation of the 188 room Mission Hotel. This means,

with two other hotels owned by MHDC and the Casa Valencia owned by the Housing Development and Neighborhood Preservation Corporation, twenty percent of the Mission's residential hotel rooms are now out of the profit sector. Most of those run by for-profit operators perpetuate the problems that have endangered and enraged the neighborhood for years. ●

For-profit operators systematically evict all tenants every three weeks to prevent them from residing in the building long enough to be legally declared permanent tenants entitled to the rights afforded other renters. Dumping 1,500 or so people out on the street every month not only creates enormous problems for those ousted, but makes the half-empty hotels ideal locations for drug dealers, prostitutes and recirculating ex-convicts – a situation which maximizes crime and violence. The nonprofit run hotels, like the Apollo, have a stable population of people who would normally be out on the street, and are run in conjunction with elected tenant councils – a situation that minimizes crime and violence.

So far the move out of the profit sector is proceeding with glacial slowness but with the opening of the Apollo the trend is unmistakable and probably unstoppable. Two burned-out Mission Street hotels, the 43 room Star and the 50 room Thor, present excellent opportunities to continue making the housing of last resort livable.

6. Rehabilitation of the 16th Street BART Plaza

In a series of community workshops held in 1998 residents, nonprofits and business owners came together to redesign and hopefully civilize the Mission's most despicable public space, the 16th street BART Plaza. The Metropolitan Transportation Commission has now released \$2 million for the first phase of that project which will focus on the southwest plaza with the large round opening, popularly known, for a variety of reasons, as the Toilet Bowl. The opening will be greatly reduced in size making way for performance space, speakouts, local vendors, and other activities associated with a public park. The spiked fence, on which a homeless tree dweller once impaled himself and the useless stone filled planter boxes it surrounds, will be removed. A third phase of the project will be to create public art at the site that links the plaza and the surrounding neighborhood. The general idea is to create an open space that generates positive activities and drives out the negative ones. The dreaded Decaux toilet/pharmacy will unfortunately, remain. The San Francisco County Transportation Authority is in the process of setting up an advisory committee to oversee the agencies involved in the redesign. Those interested in serving on this committee should contact Matt Sebbert at 522-48060

7. A Falling Crime Rate

It's true the cops and politicians fudge the numbers, especially around election time but the consistent decline in major crimes over the last three years has dropped dramatically for the community as a whole. Certain area's (see below) are still trouble spots but one big one, Bernal Dwelling Housing Project, is gone.

Latino youth remain one group who are still at risk of being victims of violent attacks because of persistent gang activity but most of the rest of us are safer. Eventually we might even feel so, if only idiots like mayoral candidate Frank Jordan did not refer to Mission as "a bombed out Beirut" (an outdated metaphor simultaneously insulting both communities). The idea that the yuppie gold rush is somehow responsible for the lowered crime rate is unfounded since the decline preceded the invasion.

The official numbers from the SFPD for the first eight months of 1999 show an 8.36% decline in major crimes compared to the first eight months of 1998. This was greater than the decline of 6.81% citywide. One cause for serious concern in the Mission remains: an 80% increase in rapes, 27 in the first eight months of 1999 compared to 15 in the same period of 1998.

8. Cyberwatch

While the Internet has been used to sell lots of merchandisc, gather megabytes of obscure information and download nude pictures of Dr. Laura, its application to improving everyday urban living have not been remarkable. Cyberwatch, an e-mail news bulletin, for people living in the Central Mission, focuses on micro-community news such the stealing of house plants on Lexington Street and the exact number of gun shots fired during a gang fight on 20th.

It also functions as a virtual block club allowing people to vent feelings and opinions about neighborhood issues and provides mereless critiques of local restaurants and businesses. Cyberwatch even sends a correspondent to report back on the whine and complain sessions at the monthly police community relations meetings.

Overall it's a very creative and humanizing use of the new technology, that should be duplicated in other parts of the Mission and in other communities, provided there are other dedicated watch watchers such as Cyberwatch ListMom Richard Hood. True, not everyone has access to an e-mail account but the public library (see below) can easily remedy that.

9. The New Mission Branch Library

After 2 years of renovations, including a seismic upgrade, the new Mission Branch Library opened on May 8. The enormous central reading room with high vaulted ceiling is intact and quieter now that the echo ridden central stairway has been removed. The greatly improved Children's Reading Room and a new computer learning center have drawn more kids to the facility. State-of-the-art computers provide free Internet access and the library has an ongoing series of programs for children and families. While a bond issue covered

NEW MISSION NEWS

777 VALENCIA, SF, CA 94110

Ph: 415-695-8702 Fx: 695-2838

E-Mail: vmiller@sirius.com

Editor-In-Chief	Victor Miller
Associate Editors	Lisa González Leila Mansur
Poetry Editor	La Huerfana
Display Ad Design	Alazán Graphics
Layout & Paste-up	V. Navarrete
Photographers	Greg Roden v e miller Alon Picker

Writers

Victor Miller
Silicon Satan
Robert Leaver
Judy West
Library Lady
Richard Pitt
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The Apollo Hotel is now a good home.

the \$4.2 million in renovations, over \$320,000 was raised by the volunteer efforts of the Mission Library Fund to cover the cost of furnishings, bookshelves, and computers.

10. Proposition G

Proposition G, passed by voters in November 1998, placed severe limitations on owner move-in evictions. Mission voters approved Proposition G by a margin of 9,367 to 3,540 probably because, in a six-month period preceding the election, 122 Mission residents were evicted for owner move-ins.

Since it went into effect on January 1, 1999, OMI evictions have dropped dramatically. According to an article in the

September 1999 *Tenant Times*, a publication of the San Francisco Tenants Union, there were 767 owner move-in evictions in the first six months of 1998, but only 335 in the first six months of 1999. Proposition G limited owner move-ins to one per building and banned the eviction of seniors, the disabled and the terminally ill. Some people might say this is not really an improvement for everybody, especially real estate speculators who were averaging \$250,000 a building by converting into a tenancy-in-common (joint ownership of a multi-unit building). On the other hand, a community that permits the old and infirm to be routinely tossed into the gutter so greed can have a free hand is a deplorable place to live.

Hoff St.: from parking lot to park

By L. Newman Fuentes

At a September 15 community meeting, residents responded to plans for a neighborhood park on Hoff Street. About 30 people, primarily Hoff St. property owners and renters attended the meeting. Organizers of the meeting wanted to determine if the community would be open to the idea of a neighborhood park at the proposed Hoff Street location. However, neighbors of the proposed park had specific issues with the project. These included safety, and parking.

Many Hoff Street residents complained of existing quality of life situations, and some felt that the police weren't currently responding to crime and safety related calls on their block. Everyone loves a park at their front door, one neighbor said, but some are concerned that this improvement will bring more problems with it.

The idea of a neighborhood park in the North Mission came about in 1994 as a result of an exercise by students attending St. John's Educational Threshold Center's summer school. Oscar Wolters-Duran, coordinator of the North Mission Park Project, said that the kids conducted a survey and identified neighborhood parks as a real need in the area. The St. John's students took their findings to the Board of Supervisors, who agreed with them, and created the North Mission Open Space Project Area bounded by Folsom, Dolores, 17th and the 101 freeway.

Realizing the project has been a long and often difficult process. Selecting and acquiring a location for the park wasn't easy with property values appreciating by about \$100-200 thousand dollars per year. Even with cash commitments approved for

the project from City and State levels, including \$1.6 million secured by Carole Migden's Office, space for the park was not readily available, and time was running out.

Wolters-Duran and Robert McDonald, Park Planner for the Recreation and Parks Department, had to move quickly when the owner of the Hoff Street site expressed interest in negotiating a sale. Before they could move forward on the Hoff Street possibility, they had to hold a public meeting. Closing of the sale will be held up pending the whole community effort. This means many more meetings, and collaboration with neighbors regarding their concerns.

McDonald listened to the Hoff Street neighbors and considered all of their concerns. He told them that the park would have to have a "defensible design", that would address all of the safety and access issues. Overall, the group agreed the park is a great idea, and that the problems and issues it might bring with it will provide an opportunity to create community. Neighbors also asked for some assurances regarding City and police commitment to the park once it becomes a reality.

Anyone interested in attending upcoming meetings can call the following offices and be added to a mailing list to receive dates and times of meetings. Everyone is encouraged to participate and speak out.

St. John's Educational Thresholds, Center (415) 864-5205.

San Francisco Recreation and Park Department, (415) 831-2700.

Mayor's Office, Community Liaison for Parks and Rec., (415) 554-6152.

Assemblywoman Carole Migden's Office, (415) 557-3000.



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René Ariza, in 1985, performance artist, poet & painter. (Photo: Victor Navarrete)

Rene Ariza: writer of laughter and fears

By L. Newman Fuentes

Miami based Cuban writer Alejandro Lorenzo presents Ruben La Vernia's film about the life and work of René Ariza at the Mission Cultural Center, October 15. Inter-cut with interviews of Ariza and those who knew him, conducted before and after his death, the film documents the final months of Ariza's life and is structured around a theatrical party for Ariza that was staged by his friends. Rarely does one get to attend one's own wake, but in Ariza's case, such an absurd twist of fate is par for the course.

René Ariza was a master of irony whose life was itself an ironic rite of passage. Born in Havana in 1940, he died in San Francisco in 1994 from cancer. An

artist, poet, dramatist, and writer of great talent, Ariza was well known and much loved in the Mission.

In Cuba, Ariza was an emerging writer with a successful television and stage-acting career. His literary work was never politically motivated, it often threatened both those on the Left and the Right. His keen sense of irony and satire and his prolific expressive talents eventually made him a victim of an absurd law, and led him to San Francisco.

The years of Sovietization were a bad time for Cuban culture. There was open and aggressive persecution of homosexuals, intellectuals and anyone that challenged or satirized the State in any form. It was during these times that Ariza had created a photo collage, pasting the torso of

Fidel Castro over the lower half of a soccer player and adding the tutu of Cuban ballerina Alicia Alonso. This caught the attention of a neighbor who told the police; they in turn paid Ariza a visit and confiscated his original unpublished work. Among these they discovered a short story titled *Los Bravos*.

Los Bravos is about two cops who go 'under cover' (in drag) to a gay bar to catch homosexuals. As it turns out, all of the patrons in the bar are gay decoy cops also 'under cover' — and so there are no homosexuals, just cops, dressed to the nines and cruising each other. It was the dialogue that upset the police, and Ariza was arrested, while his unpublished work was destroyed. The short story was used as evidence to convict Ariza for "ideological diversion" and, in 1974, he was sentenced to seven years in prison. Ariza served five years, then immigrated to Miami after President Carter offered asylum to Cuban political prisoners.

During the final months of his illness, Ariza returned to Miami and was enthusiastically received by the Cuban community there. Miami's political and literary elite officially recognized his contributions to the arts, but, says Lorenzo "The sad part is that he was rediscovered too late." Lorenzo believes that it is important to rescue Ariza's literary and theatrical legacy for the pleasure of future generations. He sees it as an act of justice, "René paid a huge price for his talents and his genius. He, his family and his friends suffered greatly," he said.

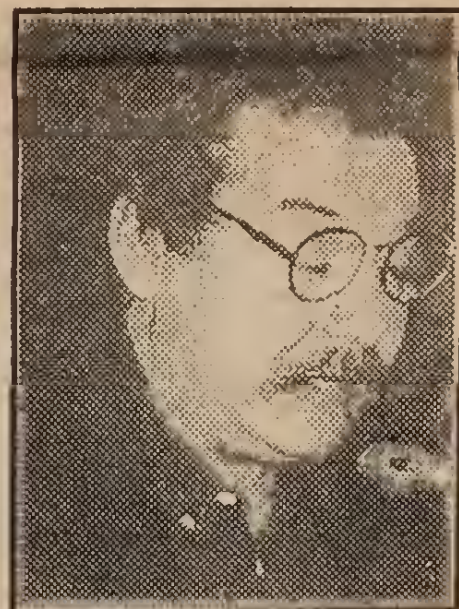
Lorenzo first met Ariza in 1973, one month before he was imprisoned in Cuba. He later met Ariza in Miami and explained that the artist lived in a state of shock; surrounded by strong anti-Castro sentiment in the Cuban community, strong anti-gusano sentiment in the non-Cuban community, and a weak cultural community in general. Feeling alienated and lost, Ariza finally moved to San Francisco's Mission District, where he seemed to fit in and, fortunately for us, he settled here.

Ariza's predicament was typical of the situation faced by many Cuban writers of his generation. During the 1980s and 90s, Lorenzo explains, there was a cultural exodus from Cuba at the same time there was a cultural renaissance, with few opportunities for writers to get their works published and establish themselves in any market.

Since 1985, there has been a complete change in Cuba. Homosexuality is no longer a crime, "ideological diversion" laws don't exist, and writers like Pedro Juan Gutierrez can publish books like *Trilogía Sucia de la Habana*, without threat of state retaliation. A new generation of Cuban writers are excelling in the literary arena, gaining widespread recognition in Europe and Latin America, and winning awards.

In the U.S., Lorenzo, who writes a book review column for *El Nuevo Herald* (the Spanish Language edition of the *Miami Herald*), and many of his contemporaries still feel trapped in the Miami of the present, in much the same way that Ariza did. He has been working closely with Carlos A. Diaz Barrios, Director of *La Torre de Papel*, an independent publishing house based in Miami that promotes Latin American literature in the Spanish language. *La Torre de Papel* currently has 40 titles by various authors and covering primarily poetry and novels, but other genres as well. Lorenzo says *La Torre de Papel's* goals are to tap into the large Spanish speaking community here as potential readers of their books, present a less visible side of Miami's literary community to the outside world, and offer opportunities to emerging writers.

Lorenzo has already secured an order for the current forty titles from Books on Wings, a Mission District Spanish language book store, and has made contacts at the San Francisco Public Library.



Alejandro Lorenzo

Related events this month:

Saturday, October 2, Café Valencia Presents Alejandro Lorenzo reading from his latest book of poetry *Antes y Después del Mar* (Before and After the Sea), *Papel de la Torre* (Opus Collection). 1109 Previously screened at independent Film Festivals in New York and San Francisco, the film is in Spanish with English subtitles. 1109 Valencia St., 8pm.

Friday, October 8, Café La Bohème presents Alejandro Lorenzo reading from *Antes y Después del Mar*, and from Carlos A. Diaz Barrios latest book of poetry *La Canción de Icaro* (The Song of Icarus), *Papel de la Torre* (Opus Collection). 3318 24th St., 8pm.

Friday, October 15, Mission Cultural Center presents *Retrato Inconcluso de René Ariza*, An Incomplete Picture of René Ariza [30 min., in Spanish with English subtitles]. Introduction of Ariza's latest book *Cuentos Breves y Brevísimos* (Short and Very Brief Stories), Ediciones Universal (Caniquí Collection), with discussion by Alejandro Lorenzo, *La Torre de Papel*. 2868 Mission St., 8pm.

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A FAMILY-FRIENDLY CITY

Mayor Brown has opened ten new Senior Centrals and five new Beacon Schools to serve the needs of children and the elderly. And Brown unveiled the "Parks Renaissance Crusade," a \$1 million improvement plan targeting 12 park and recreation centers around the City.



A NATIONAL AMBASSADOR

Mayor Brown has used his network of state and national contacts to bring millions of dollars to San Francisco, including funding to extend BART to the airport and build new affordable housing.

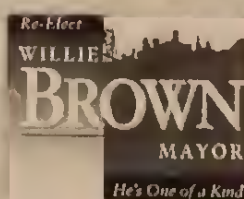


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For more information or to volunteer, please call 503-1999.

Condominium development faces serious opposition from neighbors

19th Street project site has been a local trouble spot for years

by Tadd Cortell

It's easy to see the development that has been cropping up in the Mission over the past few years. Landlords, real estate developers, and architects have all been feeding off the newly revitalized state of the Mission's popularity and economy.

One controversial project is a forty-unit condo complex planned for 3620 19th Street, near Dolores Park. Because a building this size would be one of the largest in the vicinity, the environmental, logistical and aesthetic impact has become a cause for concern.

On September 14, about 50 members of the Oakwood Street Neighbors Association met to plan their response to the condo project. Leslie Chin, a long time Oakwood Street resident, summed up the general feeling of those in attendance by declaring that it was time to stop land developers from running roughshod over their neighborhood.

Russ Charpentier, an Oakwood Street property owner, reminded the group of just what lay ahead of them, "I'm sorry to have to say this, but this is just the beginning. This project is going to take a lot of time and money," Charpentier explained that the 3620 19th Street project is only in the first phase of development. The owner of the property Edward Litke is still waiting for the results of the Planning Department's environmental review. According to Charpentier, the plans will almost certainly receive a negative environmental declaration, meaning the development will not have a negative impact on the environment. He said that, "there is a kind of rubber stamp tradition on the part of the city when it comes to processing paperwork involved in development and building."

One concern is soil instability at the site. Because this part of the Mission is built atop unstable landfill any new building projects, especially one this big, have to be carefully scrutinized. People like Charpentier, Chin, and other local residents feel that a building of this size could do irreparable damage to the ground on and around 3620 and might even have an effect on the neighborhood's water supply by contaminating the Mission's aquifer.

Another issue is parking. A forty-unit structure could result in over one hundred

new automobiles coming into the neighborhood. Even with the building's proposed underground garage there would most likely be nowhere near the amount of parking needed.

Others at the meeting were worried about a loss of sunlight to nearby buildings and an increase in neighborhood density. Daniel Gundlach pointed out that 3620 19th Street is privately owned land and because of that "development of the plot is inevitable." Nonetheless, the main point of contention for Gundlach and the rest of the neighbors is what is built and how much say the surrounding residents have.

Not surprisingly, this isn't the first time that 3620 19th Street has been a problem for Oakwood residents. Over the past thirty years, a variety of different businesses have occupied its boundaries. It has been a sausage factory, a casket making company, and a furniture-reupholstering firm. However, the past decade has seen the site become nothing more than a dilapidated abandoned building. Under the ownership of Edward Litke, this part of 19th Street has, until quite recently, been a haven for drug dealers, prostitutes, and the homeless.

According to Charpentier, who owns a building next door to 3620, Litke let his property fall further and further into disrepair completely disregarding the neighborhood's concerns for the appearance and safety. Only after Charpentier sued him did Litke respond by putting up a fence and lighting, forcing the criminal element out.

Litke is currently being sued by the City Attorney for public nuisance violations at his 20th and Mission property, the Sierra Hotel, the source of numerous instances of drug dealing and prostitution complaints.

When asked about the status of the 19th Street development, Harry Litke, Edward's son and partner, continuously contradicted himself. At first he said he was "completely ignorant" of the situation, then later merely claimed "I don't work on that project any more." But when asked if he has contact with architects for the condominiums he said, "Of course I do. They're my architects. Why wouldn't I be in contact with them?"

This could take awhile.

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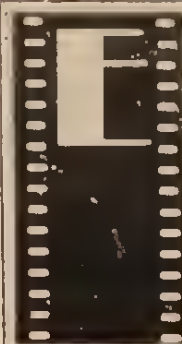
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Election Endorsements

Gonzalez for District Attorney

Four years ago Terence Hallinan made the concept of a progressive district attorney seem feasible. This says much for Hallinan's abilities as a politician. Unfortunately, those seem to be his only abilities. His term as district attorney has been a disaster and he is forced to run for re-election with the campaign slogan: "I am not the worst DA in California". His conviction record certainly makes him a strong contender for that title. This has left Hallinan vulnerable to a challenge from the right by Bill (law and order) Fazio. Hallinan's failure to prosecute slumlords and police brutality cases and his willingness to go after felony convictions for minor marijuana offenses have evaporated his support on the left. His abrasiveness and public fights with judges have led to the bungling of important cases and undoubtedly alienated those in the middle.

The only good thing to come out of Hallinan's term of office is that he has destroyed the usual advantage incumbency and made it a wide-open race. If a majority of the voters are not permanently soured on the progressive DA concept then Matt Gonzalez, a progressive candidate who is not a perpetual office seeker, has a real chance. Gonzalez has eight years of trial experience at the SF Public Defenders Office, where he is a senior trial attorney. He is a Mission resident and the editor/publisher of Jack Micheline's last collection of poems.

Gonzalez differs from all the other candidates on one very important issue, the death penalty. He is unequivocally against it. In an election where voters are

offered a dismal selection of candidates and few inspiring issues, the opportunity to elect Gonzalez and thereby impose a local moratorium on the death penalty is the best reason for voting in November.

The death penalty is simple and ultimate vengeance carried out by the state and incorporates the darkest human instincts into the legal system. Candidates cannot call themselves progressive and under any circumstances support the death penalty.

Gonzalez is also willing to prosecute illegal owner move-in evictions. Despite the growing number of these in the city's economic transformation, Hallinan has prosecuted only one case in four years. Almost all the legal action around this issue has come in the form of civil suits filed by private attorneys but most of those illegally ousted can not afford a protracted court fight or private attorneys at all.

Gonzalez promises not to pursue felony conviction for possession or sale of less than 1oz. of Marijuana. Such convictions have stigmatized many youth with a felony record and further clog the courts.

As a political outsider Gonzalez' pledge "to investigate political corruption, election fraud and the misappropriation of public funds," carries considerably more credibility than that of the other candidates.

Gonzalez is a rare candidate who puts forward an enlightened platform, is not a political insider and has genuine chance of winning.

hood care options. Besides it's not a question of either/or. Some people will always need a facility like Laguna Honda and some will be better off with home or community care. We need both.

Proposition B- Equal Retirement Benefits for Police and Firemen - Yes

Here's a persuasive argument against putting complicated employee benefit programs on the ballot. In 1981 the voters passed a Charter Amendment that allowed some cops and firefighters, in exchange for cash payment, to switch to what was for the city a less expensive retirement system. This seemed like a good deal all around. But when the retirement package for cops and firefighters was improved at subsequent elections, the higher benefits were denied those who had made the switch in 1981. This was due to some fine print in the Charter Amendment nobody picked up on except some bean counter. So we screwed these guys, about 250 of them, out of a retirement package equal to that of their coworkers. Or they screwed themselves, or the system screwed us all or... Anyway, it's unfair and this time we'll get it right. The cops and firefighters will pay back the cash they received with a 6% interest charge.

Proposition C- District Changes- Yes

With the usual intelligence, or lack thereof, with which these things are done when supervisorial districts were drawn up, Yerba Buena and Treasure Island were assigned to District Eleven (Outer Mission, Excelsior and Visitation Valley),

to which neither island has any physical connection. This may have been because District Eleven was defined as "that part of the City not included in other districts." Nor did anybody consider what district people living in territorial waters of San Francisco belong to.

Proposition C puts the two islands in District 6, which they are connected to by the Bay Bridge, and assigns the island people and boatniks to the nearest onshore district and gives District 11 real street boundaries. Shouldn't this have been done in the first place?

Proposition D- Sick Leave/Vacation Transfers -YES

Currently, city employees can transfer their sick and vacation time to another city employee who has suffered a catastrophic illness. Proposition D allows such transfers to be made to a general pool and allows the board of supervisors to pass an ordinance to allow city employees to use donated vacation credits to care for family members who have catastrophic illnesses.

Proposition E - Transportation Reform-Yes

The busses don't run on time or at all, there's no place to park and gridlock is a fact of life. All of this is due in large part to the many tentacled and overly politicized bureaucratic monster that is strangling public transportation. The Department of Parking and Traffic and the Public Transportation Commission that runs Muni operate as separate agencies run by commissioners who serve at the pleasure of the Mayor. The Supervisors must approve fare hikes and route eliminations, and other city agencies have a hand in various Muni operations. Proposition E would replace this crony prone mess with the Municipal Transportation Agency (MTA) composed of a seven member board appointed by the mayor and confirmed by the supervisors, who could only be removed for just cause. This would have centralized control of almost all of Muni operations and by 2002 the Department of

Parking and Traffic. This would depoliticize both Muni and DPT and give the city at least a fighting chance of developing a real transportation policy. Under the current setup, public and private transportation will breakdown under the weight of the increasing numbers of San Francisco's commuting workforce and the political infighting among rival jurisdictions. Giving up some measure of democratic control over fare and route changes is an unfortunate but probably unavoidable price for a livable transportation system.

Proposition E would give the MTA direct control over labor negotiations with Muni employees and set minimum performance standards and goals for service. Proposition E would also set a minimum annual contribution from the city's general fund.

Proposition E addresses the worst of

the City's structural problems crippling effective public transportation and transit policy-making. True, it removes a certain amount of control away from elected officials but since the little power they had to influence Muni's course has almost led to its ruin, it doesn't seem we're giving up much. Without immediate reform Muni is doomed, parking will disappear and gridlock will last all day. Proposition E may not be the perfect solution but it's a good start. Vote yes or invest in a good pair of hiking boots.

Proposition F- Ends Double Charge for ATM Use -Yes

In happier times if you used an ATM of a bank other than your own the two banks simply split the ATM fee and each bank made a little money on the deal. Then somebody in banking world realized there was no need to split the fees, when they could just double charge the customer for the same transaction. Proposition F eliminates the double charge. Banks will have to settle for a little less. It seems like no big deal but from the outcry coming from the banking community, you'd think Fidel Castro had just been made head of the Federal Reserve Board. There are the usual protests from the usual suspects that big government is once again forcing its way into our lives. Well, who else is going to keep big banks from forcing their way into our pockets?

The real reason for all the outrage against this proposition is that it constitutes a beachhead in the public's fight to protect itself from the arbitrariness and greed of financial institutions. There are any number of fees and charges by banks that depositors are unhappy about and told they have to live with because it's bank policy. The passage of Proposition F opens a world of possibilities for some ballot box actions that has the bankers naturally terrified, much to the amusement of all the rest of us.

One argument in the Voters Information Pamphlet points out that a large measure of support for F comes from unions. In the view of the California Bankers Association this is reason enough to be against it. Yesiree, another Red plot to enslave us all.

Proposition G-Strengthens the Sunshine Law- Yes

Whiney bureaucrats claim that if the open records provision of this measure go into effect, it will cost them too much time and money. On the contrary, the more information we have about what the bureaucrats are up to, the more we find out exactly how much time and money they're wasting and the better able we are to put remedial measures into effect. In this respect open government measures can be said to pay for themselves.

The current Sunshine law was a step in the right direction but those opposed to the law, have dodged its application by declaring some records "confidential" a convenient label for information a city agency simply decides not to share. City agencies have used every foot dragging pretext, and faux legal excuse to delay or

Ballot Measures

Proposition A -Rebuilding Laguna Honda-YES

There will always be need for places like Laguna Honda where care is provided for those without the ability to pay. The city's huge settlement, \$347 million, from tobacco industry litigation now makes what is a moral imperative, economically achievable. As a city we have in recent years shown ourselves to be grossly insensitive to the poor and Proposition A represents a chance to introduce a badly needed element of humanitarianism into our grasping and greed-driven civic existence.

The only real argument against rebuilding this facility maintains that the seriously disabled and people requiring long term medical care will receive better treatment in smaller facilities located in neighborhoods. In theory this sounded like good policy for the mentally ill a few years ago when they were emptied out of large publicly run institutions and left to fend for themselves in our neighborhoods. There they have remained sleeping in alleys and slipping further into confusion since the community supporting services never materialized. The same fiscal conservatives, who cut funds to the larger institutions, saw to it that the smaller satellite clinics to help these people went underfunded or unfunded. The net result has been a large percentage of homeless people with severe and unaddressed mental health problems.

Now the same Reganesque reasoning is being put forward as an argument against Laguna Honda. If Laguna Honda is not rebuilt you can depend on the same "fiscally responsible" types to cut the heart out of any publicly supported neighbor-

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deny the release of information, by bad example they have defined exactly what a sunshine ordinance should be. Proposition G's comprehensiveness is a direct result of city government's deviousness.

If it were not for the fact that big money has such a corrosive and corrupting effect in the formulation of public policy, city government might not be so secretive and stricter sunshine ordinances would probably not be necessary. But cronyism and political payoffs have become the way of doing business at city hall, personal gain has become the norm, public service the exception. Only the most complete and open access to the workings of city government can act as the necessary balance to the enormous power monied interests now wield in the public sector.

Proposition H—Downtown Caltrain Station- Yes

There's little opposition, except from Rebuild the Central Freeway zealots, to creating a centrally located Caltrain Station at the old Transbay Terminal at First and Mission, probably because it makes a lot of sense. The move is expected to double ridership.

Proposition I- Build Octavia

Boulevard- Yes,

Proposition J- Rebuild the Central Freeway- No

Before the dust had even settled from the Loma Prieta Earthquake sides were taken as to whether or not to tear down or rebuild

this ugly and unessential piece of freeway. If a comet should hit San Francisco and leave only two people alive, this is the first thing they fight about.

In an increasingly car clogged city any nod given to making the place more car friendly is simply going to attract too many more cars. The proponents of proposition J seem to have survived pretty well without for the last decade, judging from the amount of money they throw around every few years to get their beloved piece of freeway back. But even they are getting tired of the endless crusade: proposition J contains a proviso that would make any further ballot measures regarding the freeway subject to a 2/3 vote. It is doubtful such a condition would pass constitutional muster.

Proposition I creates an environmentally sound boulevard with 9 acres of land—enough to accommodate 500 to 1,000 units of housing or bring in \$33 million in sale revenues to improve transportation. Proposition I has the overwhelming support of environmentalist and alternative transportation organizations. The concrete heads advocating Proposition J cannot scrape up or manufacture even one environmental group to support their position.

Proposition K—Yes

This cut in the voluntary spending cap for supervisorial candidates from \$250,000 to \$75,000 is a modest but important step toward a more level playing field in San Francisco politics.

KNOW A GOOD LAWYER?

San Francisco will need one if Proposition F passes!

The authors of Prop F want you to believe it will lower the ATM fees you pay. What they won't admit is that the proposal is so poorly drafted and so full of loopholes it will result in years of costly lawsuits. And San Francisco taxpayers will get stuck with the bill.

If Prop F wins, taxpayers lose. Recent federal court cases in Iowa and Connecticut have held that local governments cannot regulate national banks. If Prop F wins, San Francisco could be forced to spend hundreds of thousands of tax dollars on high-priced attorneys to defend a doomed law.

If Prop F wins, community banks lose. Only 74 of the 868 ATM machines in San Francisco are operated by local banks that the City might have the legal authority to regulate. These ATMs are owned by small, community-based banks. That's why every one of the 18 community banks headquartered in San Francisco opposes Prop F.

If Prop F wins, consumers lose. Incredibly, Prop F doesn't affect the hundreds of ATM cash machines owned by corporations and other non-banks.

The fact is, the big losers if Prop F passes are consumers and taxpayers, who will end up paying the costly legal fees to defend this poorly-written proposition.

These City leaders and organizations urge you to vote NO on Prop F



SUPERVISOR
Barbara Kaufman



SUPERVISOR
Amos Brown



SUPERVISOR
Michael Yaki

Asian Business Ass'n
Golden Gate Restaurant Association
SF Black Chamber of Commerce
Chinese Chamber of Commerce
SF Chamber of Commerce
SF Council of District Merchants
SF Hotel Council

SF Small Business Network
SF Planning & Urban Research (SPUR)
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Silicon Satan



Burning Man: a vision of the future

Living in the Mission, it's hard not to be pessimistic about the San Francisco arts scene: not only are our local painters and poets uniquely untalented, but their art reflects an old fashioned, egalitarian world view, laughably irrelevant as an exciting new age of corporate meritocracy dawns. So it is encouraging to see the success of a local art happening that truly reflects the values of the corporate world.

Burning Man, an ultra-hip party for the high-tech smart set held every year in Nevada's Black Rock desert, breaks down the barriers between art and business, and creates a temporary community where participants learn the roles they will need to play as the corporation becomes an ever larger part of everyday life.

Yet just a few short years ago, Burning Man was little more than a rag-tag, desert gathering of a couple hundred anarchists, bohemians, and other riffraff. Its transformation into Burning Man LLC, a profitable corporation offering a trendy, postmodern vacation for young, high-tech professionals, is largely due to the marketing genius of Larry Harvey, Burning Man's visionary co-founder, and CEO. Harvey seems to have understood early on that if the event were to realize its profit potential, it would have to be repackaged and repositioned in order to attract a larger and more affluent crowd.

Sex sells

Key to this growth strategy was an aggressive corporate communications campaign that employed one of the oldest marketing tricks in the book, at the same time as targeting one of the consumer marketplace's newest and most elite demographic segments.

Like all great corporate visionaries, Harvey had the courage to pursue his dream, unhindered by the received notions and petty prejudices of his day. Shrugging off the shackles of prudish political correctness, he took to heart the old marketing maxim, "Sex Sells," and cleverly leveraged Burning Man's nudist population in order to drive attendance. Photographs of gorgeous, nude, female revelers were prominently featured in the Burning Man newsletter, the Burning Man souvenir book, and in other marketing materials.

Sure enough, the promise of naked female flesh proved to be a powerful lure, attracting thousands out to the desert. But simply increasing the number of attendees would not ensure Burning Man's profitability. The event would have to attract the right kind of attendee: rich enough to pay a substantial entrance fee, yet hip enough to give Burning Man the kind of cutting-edge cache that would guarantee media attention.

With this in mind, Harvey and his marketing team embarked on an expertly conceived public relations campaign, targeting upscale publications such as *Fortune* and *Wired*, and positioning Burning Man as the *in* vacation for Silicon Valley digerati and other affluent young professionals. The hard PR work soon paid off: writing in *Wired*, cyberculture guru Bruce Sterling christened Burning Man "The New American Holiday," and before long, the event was attracting such an up-

market crowd that the entrance fee could be raised more than 200%.

Defying Big Government

Of course, Burning Man LLC's rapid growth has not escaped the attention of Big Government, which would dearly love to impose its regulatory schemes on the event. Under pressure from radical environmentalists, the Bureau of Land Management recently floated a plan for "protecting" the Black Rock desert—as if a 400 square mile wasteland needed protection! One of the provisions of the plan would have limited Burning Man's attendance to 10,000, dramatically reducing revenues. In an age when the arts are all too often compromised by their association with tired, left-wing politics, it was encouraging to see Burning Man LLC join mining interests, off-road enthusiasts and other advocates for fair use of our natural resources, in the fight to defeat this ill-conceived plan.

Despite the many years of work that have gone into improving Burning Man's demographics, the event still draws a large number of bohemian slacker types, who somehow manage to scrape together the entrance fee out of their dead-end jobs and SSI checks. But their presence has been cleverly transformed into a business advantage: by using these less desirable demographic elements as an unpaid workforce, Harvey is able to keep overheads to a minimum, thus ensuring maximum profitability.

The fact that he has been able to get so many people (inherently lazy people at that!) to work for him for free, but actually *pay* him for the privilege of doing so, attests to his charisma and superb powers of persuasion. In order to recruit the free labor that is central to Burning Man's unique business model, Harvey has succeeded in convincing work-shy bohemians that toiling long hours in the desert heat can somehow lead to personal fulfillment. Central to his message has been a powerful corporate slogan, "No Spectators," that has become as inextricably associated with the Burning Man brand as "Just Do It" is with Nike, or "People Do" with Chevron.

The payoff from Harvey's efforts is that Burning Man LLC can count on a large, paying servant class, thanks to

whose hard work less gullible attendees such as myself are assured the best possible vacation experience.

But there is much more to Burning Man than savvy marketing and a fascinating business model. Burning Man is a radical experiment in temporary community, a Temporary Autonomous Zone where participants are freed from the tired notions that have shaped modernity, and initiated into the truths that will shape the postmodern culture of the coming century.

As the millennium draws to a close, the egalitarian myths of liberal humanism are rapidly being consigned to the trashcan of history, superseded by the enlightened values of the future-thinking, profit-driven, corporate meritocracy. Larry

Harvey's unique contribution to the history of art is that he has steadfastly insisted that Burning Man remain a strongly branded, for-profit corporation. As Burning Man's servant class toils away for the enrichment of their charismatic leader, they are learning an important lesson about the role mediocrities such as themselves will have to play in the new corporate millennium.

No more socialistic fantasies about the equality of Man, no more idle dreams about the redistribution of wealth—just the psychological comfort that comes from complete identification with a corporate brand, and the small satisfaction of knowing that they have helped realize a great corporate leader's vision.

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Día de los Muertos San Francisco Style

By L. Newman Fuentes

The success of the Mission's Day of the Dead celebration has brought mixed emotions. Many people resent the large crowds and party atmosphere. There has been a lot of criticism and even I admit to being confused regarding this growing sentiment, and wonder about what's been lost—if anything has been lost at all.

All ancient cultures had rites that dealt specifically with the issues of death. All modern societies have ritual practices and cultural perspectives intended to help the living come to terms with the idea of dying. Most of these modern practices and perspectives are based on older ones. Death transforms the living person, as surely as our views about death change to reflect our temporal realities, and personal and collective experiences. So, what does all this mean to those of us living here and now in San Francisco's Mission District?

Mexican Origins

For many ancient peoples, death was a stage in a cycle: the worship of death involved the worship of life. The indigenous peoples of Mexico had gods and goddesses representing all notions associated with death; there were rituals, creative expressions, cultural practices, myths, and philosophies symbolizing and articulating the premise of death and dying. According to Chloë Sayer's book, *The Mexican Day of the Dead*, the Aztec calendar devoted two months to the dead, including a great feast in their honor.

After the Conquest, there was a fusion of indigenous belief and Catholic attitudes. The Christian Calendar fixed the date of November 2 as *Día de los Muertos* and it became a National holiday in Mexico. The best example of what informs current images of Day of the Dead celebrations would be one typical of any small town in Central Mexico. From these places come the familiar foods, crafts, and rituals we associate with the holiday. Many of these elements have ancient roots, like the use of marigolds during the holiday—but others, like the satire, were determined by later-day sociopolitical, economic, and even geographical situations.

At some point in time the celebration culminated in a family feast that was shared with the dead at their gravesides in the cemetery, most likely when many small Mexican towns had one local cemetery and few had electric lights. This is perhaps where we get the image of a collective procession making its way to a cemetery by candlelight.

Regeneration

In 1973, René Yañez and other artists at Galeria de la Raza saw a need for ritual, and a sense of spirituality with traditional cultural values, and reintroduced *Día de los Muertos* in a new form, organizing the first *Rooms for the Dead* exhibit. By 1984 the exhibit had undergone many phases, often reflecting current political and social realities. The parade was an outgrowth of popularity of the event that grew in proportions and ultimately took on a life of its own. New generations and groups from outside the Latino community were introduced to the holiday; they wanted to participate and express their own interpretations of the theme. The evolutionary nature and other complex dynamics of the holiday, like its calendrical closeness to Halloween, fueled criticism directed at the organization, and organizers of the event.



Yañez welcomes any constructive criticism but reminds us that the holiday is a hybrid that exists in a continuum beyond time and place. "I've always been open to the evolutionary nature of the event," he says, "but you have to look at it in context. There are different manifestations and other considerations, so you can't have the exact same traditions. This is not Mexico, it's the Mission."

Some of the modern manifestations he could live without, like Day of the Dead web-sites, plastic *popel picado*, altar competitions sponsor by big hotels like they have in Oaxaca, and the *Día de los McMuertos* concept that was developed out of the *Regeneration* project. Still, he sees a great deal of hunger in our society for spirituality and ritual. "We live in a country that processes things and changes things constantly, and you're always going to run the risk of rubbing people the wrong way," he says, "but the exhibits have shown great passion and feeling. Some beautiful manifestations have come about. It continues to inspire people, and I'm glad that we had that kind of impact."

Yañez always tries to have a traditional altar as a point of reference, "For me, this is not show business, it should have a sense of spirituality and beauty to it, and not merely be a yearly situation. Although he prefers to work with the smaller rituals, he says he "wants to keep exploring possibilities and ride it out until it runs its course." And he commends those who work hard to keep the event going in the Mission, "I think it's generally healthy for people to see Day of the Dead exhibits. Maybe Corporate America can learn something from Mexican culture."

Calendar of the Dead

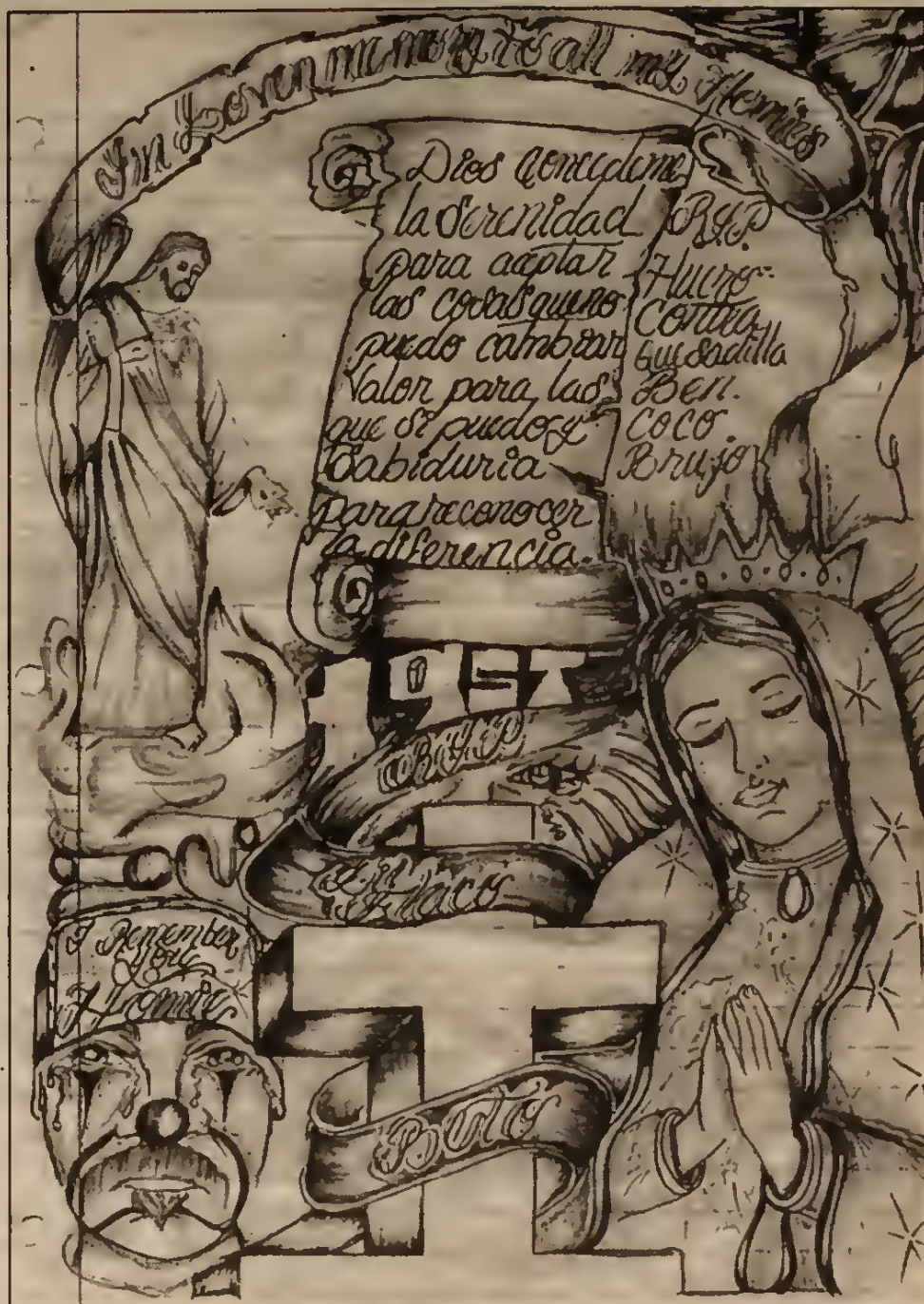
Trece Guardianas (13 Guardians) is the theme for this year's annual Day of the Dead procession. Takes place Tuesday, November 2, beginning at 7pm, starting from Bryant and 24th Streets and ending at Dolores Park.

Casa de Fantasmas (House of Ghosts): Curator, René Yañez, describes this exhibit as "a cultural haunted house," presented in three parts with participation from about 75 artists. Days are reserved for kids and evenings for adults. Admission is \$2. At the South of Market Cultural Center, 934 Brannan Street. Opens Thursday, October 14.

Días de Muertos/Days of the Dead altar installation. Community Reception with traditional re-freshments 5-7pm. ArtBeat Gallery & Gifts, 3266 21st Street. Opens Friday, October 15th runs through November 7.

Noche Encantada milleniumMemory: Day of the Dead and Encantada's second anniversary celebration. Encantada Gallery of Fine Art, 904 Valencia Street. Opens Tuesday, October 19, and runs Through November 7.

Rooms for the Dead altar installations and exhibit. Opens Tuesday, November 2, at 6pm. Admission is \$3. Twenty-six altars and one pre-Hispanic tomb. Opening night ritual Aztec dance performances. Runs through November 30. Mission Cultural Center, 2868 Mission Street.



Only a Fleeting Instant Here...

By L. Newman Fuentes

In January of 1999, Roberto Ortega was gunned down near Capp and 21st Street. Eight months later, his brother Raul was also gunned down near 19th and San Carlos Street. Both young men have been identified as gang members, and police believe both murders to be gang related. Two gang members have been arrested in connection with the January shooting.

I live near where Roberto Ortega was killed. I remember passing the corner and noticing the customary flowers and candles displayed for the dead on the site where the death occurred. This custom serves many purposes and is deeply rooted in the human psyche as something sacred; it goes back to ancient practices developed before Columbus, before Christianity, before Christ—and, although it has been somewhat transformed to suit modern needs, the practice has not been discarded. Certainly, it is a mournful expression of the ephemeral nature of life on earth.

Something drew me to the memorial, to recognize it, and consider all that it represented. As I looked down on the candles, flowers and notes left by friends and family, I was shocked to find that someone had prominently placed 'Free Mumia' leaflets within and around the memorial. I did not know the identity of the person who had died, nor the circumstances of their death, but I felt whoever had left the political leaflets, instead of respecting the tribute, had trivialized it.

Eight months later I read about Raul Ortega's murder in the *Examiner*. Something would again eventually lead me to another neighborhood corner—to recognize, and reflect upon the circumstances of the life and death of someone I did not know, but who lived and died in my community. I didn't find any memori-

al this time; it had quietly disappeared.

In the September 9 posting of *Cyberwatch*, a neighborhood email news bulletin, Michele Bondi reported on the August 31 police community meeting at Mission Station that was packed with San Carlos Street residents expressing their concerns about the shooting, and any further gang, or retaliatory violence. No one knows who actually removed it, but it was after this meeting that Raul Ortega's sidewalk memorial mysteriously vanished.

Bondi noted in her report that many of the residents at the meeting were new to the neighborhood and had "probably never experienced anything like this." She wrote, "it was indeed a 'heads up' for them and it was another example of 'you need to be aware of the neighborhood you are moving into.'"

It's hard to believe that none of the 'new timers' have ever experienced fear (reactionary or otherwise), or that they are ignorant of the various forms of violent death life sometimes encounters. And if they have been living their lives in a state of misplaced consciousness—or unconsciousness, in this neighborhood or any other, where do we fit into the context of their newly discovered awareness?

Bondi informs us that all of us are responsible for the safety and well being of our neighborhood, that we should not 'point fingers' and seek pro-active means to solve problems. She also encourages us to get to know our neighbors. Mexican Poet Octavio Paz informs us that "Our deaths illuminate our lives." It is within that context that we must remember that it's not about 'old timers' or 'new timers' but about *now timers*, and we who live in the Mission should not so hastily discard or ignore the memories of the Ortega brothers.

Library Lady



Day of the Dead and Halloween-Are they the same?

Q: Are Day of the Dead and Halloween the same celebration? Skeletons are used for both, but the holiday colors for each seems different -any explanations?

D.L., new fourth grade teacher, SF

Dear D.L.: Both holidays include images of skeletons, and both also involve food! They occur around the same time of the year, Halloween on October 31 and Day of the Dead on November 1 and 2. Tricks and treats, scary costumes, the colors black and orange, and jack o' lanterns characterize Halloween. *Día de los Muertos* looks different. It is both humorous and honorific. Here in the Mission there are many places to see *ofrendas* or installations for *los Muertos* (see below). As you've probably seen, Day of the Dead altars often include bright colors such as magenta, turquoise, and the orange of marigold flowers. They also display photos of loved ones, candles, favorite foods of the deceased and *pan de muerto*, a special bread for Day of the Dead. Both holidays may share the common Catholic threads of All Souls Day and All Saints Day, but the roots of Halloween and Day of the Dead lie in pre-Christian traditions. Let's see what the experts say...

LL Step #1 Halloween (or All Hallow's Eve) originates with the Druid Autumnal festival according to *Chase's Calendar of Events*. The Halloween practice of giving away treats may have its origin in a Gaelic tradition of gift giving to the poor, at *Samhuinn* (end of summer) "soul cakes" were given away, according to *The Folklore of American Holidays* (Detroit: Gale Research Co.) The same source indicates that the kind of tricking that we know is a US phenomenon.

LL Step #2 *Día de los Muertos* (Day of the Dead) is a traditional celebration with roots in the indigenous Mesoamerican Nahua culture. Bobbi Salinas-Norman recounts that according to

Nahua belief life is a dream, and it is through death that we awaken. Salinas-Norman explains that in present-day Mexico, dead souls are welcomed back when they come to visit the living. Families prepare home altars, and sweep and decorate family plots in local cemeteries. You can read much more about the Day of the Dead and about crafts for the holiday in Salinas-Norman's *Indo Hispanic Folk Art Traditions II*, available here at the Mission Branch.

Good Books and Videos on Day of the Dead - We've got more!

The Days of the Dead: *Mexico's Festival of Communion with the Departed*, by John Greenleigh. San Francisco, CA: Collins Publishers, 1991.

Indo-Hispanic Folk Art Traditions, by Bobbi Salinas-Norman. Oakland, CA: Piñata Publications, 1988.

The Mexican Day of the Dead, edited by Chloë Sayer. Boston: Shambhala Redstone Editions, 1994.

Mexican Papercutting, by Kathleen Trenchard. Asheville, NC: Lark Books, 1998.

Pablo Remembers: *the Fiesta of the Day of the Dead*, by George Ancona. New York: Lothrop, Lee & Shepard Books, 1993.

Videos

Calaveras, Denise Richards. San Francisco, CA: Dog's Life Productions, 1996.

Celebrating the Day of the Dead, Alonso Olvera. Victor Quiroga, May Herz, 1992.

La Ofrenda: The Days of the Dead, Lourdes Portillo and Susana Muñoz, San Francisco, CA: Xochitl Films, 1989.

Recuerdos de Flores Muertas, Guillermo Varela, 1982.



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Mission District OCTOBER Calendar

1

FRIDAY



Feed Your Soul: Poesia, Pasión, Canto Luna's Press and Café La Bohème present an evening of poetry, passion, and songs with Peruvian poet Carlos Claver reading his original work, and works from other Latin American writers. Café La Bohème, 3318 24th St. (between Mission & Bartlett), 8pm, free. Call 643-0481.

Secret Cinema: 8mmAnonymous continues with the Projection Project. *Dual-8 [Regular 8mm & Super8 Sound] Spectacular*, a night of cutting-edge (and in some cases cutting room floor) films. Sixty 6th Street Rendezvous and Chelsea Bar. Show starts at midnight, \$3. Continues October 2, with an appearance by Mr 8mm, who promises a free film giveaway to the first thirteen people who pay their way in. Call 863-1221.

2

SATURDAY



From Cuba to Miami: Café Multicultural Valencia Saturday Night Reading Series presents journalist/artist/poet Alejandro Lorenzo reading from his latest book of poetry *Antes y Después del Mar* (Before and After the Sea). Café Multicultural Valencia, 1109 Valencia St. (between 21st & 22nd), 8pm, free. Call 824-7659.

3

SUNDAY



Shade of Power Festival: Runs October 1-3. Films and videos that illustrate examples of alliance building among African-American, Latino, Asian American and Native American communities. Victoria Theater, 2961 16th St. @ Capp, \$5, \$2.50 for students, disabled, low-income; no one turned away for lack of funds. Email iamj@aol.com or call 701-9502 for complete program information.

5

TUESDAY



Bugs in the Barrio: The Insect Discovery Lab brings incredible live crawly things for show and tell. See and learn about beetles, millipedes, tarantulas, walking sticks, whip scorpions and more. Mission Branch Library, 300 Bartlett St. (between Mission & Valencia), 10am, free. Reservations required, please call 695-5090, or come in to sign up.

6

WEDNESDAY



French Connection: Three French media artists explore the obvious and the unseen, a presentation and West Coast premier of work by Rebecca Boumiguault, Matthieu Laurette, and Marie Sester. Part of the *Cote Ouest: A Season of French Contemporary Art* exhibition series. Show runs through November 20. Gallery hours are 12-5pm, Wednesday through Saturday and Tuesday by appointment. New Langton Arts, 1246 Folsom St. Opening Reception, 6-8pm, free. Call 626-5416.

7

THURSDAY



C'est What?: Cote Ouest: A Season of French Contemporary Art presents an artists lecture and visual presentation of recent works by three cutting-edge French media artists, Rebecca Boumiguault, Matthieu Laurette, and Marie Sester. Exhibit runs through November 20. Gallery hours are 12-5pm, Wednesday through Saturday and Tuesday by appointment. New Langton Arts, 1246 Folsom St. Artists Lecture, 8pm, free. Call 626-5416.

8

FRIDAY



Hot Flashes: Rhodessa Jones presents an evening of kamikaze theater that takes on the realities of aging. A lament for the lost period — one women's story. *Discounts for Cultural Odyssey Performance Festival ticket holders. ODC Theater, 3153 17th St. @ Shotwell, 11pm, \$15. Call 863-9834.

Tower of Power: Cuban journalist/artist/poet Alejandro Lorenzo presents some recent titles from the Opus Collection, published by Torre de Papel. Lorenzo will read from his latest book of poetry *Antes y Después del Mar* (Before and After the Sea), and from *La Canción de Icaro* (The Song of Icarus) by Carlos A. Diaz Barnos. Café La Bohème, 3318 24th St. (between Mission & Bartlett), 8pm, free. Call 643-0481.

9

SATURDAY



Bilingual Literati: Award-winning poet and novelist Lucha Corpi reads from her book, *Where the Fireflies Dance*. Afterwards, she will conduct a bilingual writing workshop for children and sign books. Children of all ages are encouraged to attend with their parents. Sponsored by Children's Book Press. Mission Branch Library, 300 Bartlett St. (between Mission & Valencia), 1-3pm, free. Call 695-5090.

Literati Bilingüe: La poeta premiada y novelista Lucha Corpi leerá de su libro *Allí, Donde Bailan las Luciérnagas*. Después enseñará una clase bilingüe de escribir para niños y autografiará libros. Para niños de todas las edades con sus padres. Patrocinado por La Editorial Children's Book Press. Biblioteca de la Misión, 300 Calle Bartlett (entre Misión y Valencia), 1-3pm, gratis. Llama 695-5090.

Open Studios in the Mission: Hundreds of local artists open their private studios to the public from 11am-6pm. ArtSpan hosts a central gallery showing one piece of each artists work at SOMAR Gallery 934 Brannan St., M-F 9am-5pm. Call 861-9838. Pick up a map there. Continues Sunday October 10.

10

SUNDAY



Demo-lition: SMASH THE MACHINE! Protest Willie Brown's program of gentrification and economic cleansing. Mass resignation from the Democratic party, forms provided. Street theater by endangered Artists. 16th & Mission BART Plaza, 4pm. Call 826-6686.

Home Grown: The eleventh annual *Fiesta on the Hill* organized by the Bernal Heights Neighborhood Center. An alcohol-free event featuring homespun attractions like Alien Eyeball Toss, Make a Scene Polaroid portrait booth, a petting zoo, face painting, and a pumpkin patch. Also five music, arts & crafts for sale, and a New Technology Pavilion showcasing 21st century products, services and classes for techies to novices. On Cortland Ave. (between Bennington & Ellsworth), 11am-6pm, no entrance fee. Call 206-2140, ext.161.

Bikes & Beer: Join Mr. San Francisco Leather 1999, Werner Tillinger, and Shanti for a Cycle Party and Beer Bust to benefit Shanti services for people living with HIV and AIDS. The party is also a celebration to gear up for Shanti's Third Annual Ride for Life, a motorcycle ride to fight AIDS. Daddy's Bar, 440 Castro St., 4-7pm, \$7. Call 674-4720 or go online at www.shantisnides.org.

11

MONDAY



Love Triangle: Novelist Ana Castillo reading from *Peel My Love like an Onion*. Says Sandra Cisneros, "Goddamn. This Ana Castillo has gone and done what I always wanted to do — written a Chicana telenovela... Wacky, wild, y bien funny." This is a love story with equal parts soap opera, tragicomedy, and rhapsody, laced with sarcastic asides and dead-on observations. Castillo is a leading figure and pioneer in the Chicana literary movement. Modern Times, 888 Valencia St. @ 20th St., 7:30, free. Call 282-9246 or go online at www.mtbs.com.

12

TUESDAY



Get Together: The 16th Street/North Mission Neighborhood Association is having a community meeting and your invited. Get informed, voice an opinion, and meet your neighbors. Open to all. Centro del Pueblo, 474 Valencia St., 2nd fl. Auditorium, 8:30-10pm. Call 558-8133.

13

WEDNESDAY



It is Written: History as Mystery, Michael Parenti's lively challenge to mainstream history does battle with a number of mass-marketed historical myths. Hear how history's victors distort and suppress the documentary record in order to perpetuate their power and privilege. From the Inquisition to Joan of Arc to the anti-labor bias of present-day history textbooks, *History as Mystery* shows how past and present can inform each other. Modern Times, 888 Valencia St. @ 20th St., 7:30, free. Call 282-9246 or go online at www.mtbs.com.

Yo'Trip: YouthSpeaks and Black Dot Poetry Collective presents *Transbay Expressions/ Hip-Hop Poetry*. Opening evening door fee is \$10, with following shows in the loft space at \$6. Reduced rates for youth. ODC Theater, 3153 17th St. @ Shotwell, 8pm. Call 863-9834.

14

THURSDAY



All-Male Peep Show: Opening and West Coast premier of Ronnie Larsen's new comedy about the boys behind the glass. Cast includes some of the hottest porn stars and erotic performers of the '90s. Through October 24. Victoria Theater, 2961 16th St. @ Capp Thursday and Friday 8pm, Saturday 7pm and 10pm, and Sunday 7pm, \$25-35. Tickets and information: TicketWeb (510) 601-8932, or online at www.ticketweb.com, also available at Rasputin Music in Berkeley or Rocket Records in San Francisco.

Get in Sync: First session of Prenatal Yoga, a six-week course focusing on gentle stretches for pregnant women to help develop a strong, supple body and prepare for a relaxed labor and birth. Taught by Elizabeth Bassemer, the class allows for personal attention and in-depth instruction on specific postures for all three trimesters. Also, a deep relaxation and breathing practice are included to bring harmony and balance to mother and child. Integral Yoga Institute, 770 Dolores St., 6-8pm. Please register at least one week in advance by calling 931-7291.



15

FRIDAY



R.I.P.: Alejandro Lorenzo presents *Retrato Inconcluso de René Ariza* (An Incomplete Picture of René Ariza), one of the Mission's most loved poets and dramatists. Running time: 30 min., in Spanish with English subtitles. Followed by presentation and discussion of Ariza's posthumously published book *Cuentos Breves y Brevisimos* (Short and Very Brief Stories). Mission Cultural Center, 2868 Mission St. (between 24th & 25th), 8pm, donation at the door. Call 821-1155.

Blood and Tears: Poems for Matthew Shepard — Scott Gibson, the editor of this anthology of poems written to honor the memory of Matthew Shepard will be on hand for a memorial reading on the first anniversary of Shepard's homophobically motivated torture and murder. Poets include Harold Norse, Lauren Gudath and Kevin Killian. New college Theater 766 Valencia, 7:30pm, \$5. Call 437-3454.

In the Soup: Luna Sea Women's Performance Project presents *Groucho: A Day in the D'Elia Soup* written and starring Tina D'Elia. Come see the one-woman comedy wonder in this fruitloop of a play as Tina, the Latina lesbian wakes in alarm to find herself transformed into Groucho Marx. 2940 16th St., #216C, 8pm, \$10-15. Call 863-2989 for information and reservations. Continues on October 16.

16

SATURDAY



Kinder Cabal: Will your child be entering Kindergarten next year? Make an informed decision on what is available to you in SF public schools. Hear from Margaret Wells, Director of the Educational Placement Center on the application process. Get tips on school selection from Lee Ann Slaton of Parents Place; find out about parent power in the public schools from other parents. Childcare provided. Harvey Milk Elementary, 4235 19th St., 10am-12:30pm, free. Call 642-6260 or go online at www.Parents4publicschools.com.

Show us the Money: The San Francisco Living Wage Coalition invites all low-income workers and allies to a Community Fair and Congress. Discuss and debate what we need to do to win our fair measure of economic justice. Attend workshops; enjoy a day of celebration with music, barbecue, games and cultural events ALL FREE. Childcare available. Horace Mann Middle School, 3351 23rd St. (between Mission & Valencia), 10am-7pm, free. Call 243-8133, or 863-4850.

Healthwise: The second annual Healing Choices/Bridging Communities, a symposium for Breast Cancer and Integrative Medicine initiated by breast cancer survivors and advocates. The symposium will be held at Cole Hall, UCSF from 8:30am to 4:15pm. Registration fee is \$10 with

lunch provided. Scholarships available. There is seating for only ~500 and attendees must pre-register to choose workshops on first come first serve basis. Call 273-1166.

17 SUNDAY



Seven Great Shorts: Opening Gala for *One Hundred Years of One Acts*. Eastenders Repertory Company's presentation of plays by America's most influential 20th century playwrights. *Trifles* by Susan Glaspell; *Waiting for Lefty* by Clifford Odets; *Talk to me Like the Rain and Let Me Listen...* by Tennessee Williams; *Hughie* by Eugene O'Neill; *Dutchman* by Amiri Baraka; *Cowboy Mouth* by Sam Shepard and Patti Smith, and *Ambivalence* by Tony Kushner. Through November 7. A Traveling Jewish Theatre, 470 Florida St. (at Project Artaud), 7pm. \$15, Student & senior discounts, group rates available. Call (510) 482-5054 for show times.

19 TUESDAY



Doing Time: 25 Years of *Prison Writing*. For the last quarter century the prestigious writer's organization PEN has sponsored a contest for writers behind bars. Bell Chevigny, a writer and former prison teacher, has selected the best of these to create *Doing Time*—a powerful collection of work from voices otherwise sentenced to silence. Chevigny and contributors Robert Kelsey and Judee Norton will be reading. Modern Times, 888 Valencia St. @ 20th St., 7:30, free. Call 282-9246 or go online at www.mtbs.com.

20 WEDNESDAY



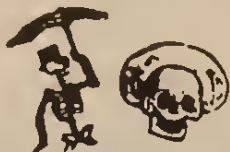
Violin & Vocal Chords: San Francisco Performances presents *Concert with Conversation* featuring jazz violinist Regina Carter in an informal, educational demonstration and discussion. Community Music Center, 544 Capp St (between 20th & 21st), 5:30pm, free. Call 647-6015.

21 THURSDAY



Da City: Thursday Evenings at 6 presents *Imperial San Francisco: Urban Power, Earthly Ruin*. Author/historical geographer Gray Brechin discusses his broad history of greed and ambition. This urban biography uncovers the true costs of building an imperial city. While prominent families and other power elite gave a great deal to the City, they also exacted a far-reaching environmental toll on the Pacific Basin. Complimentary refreshments served. Mechanics Institute, 57 Post Street, 6pm, \$5. Online at www.milibrary.org, or call to confirm 393-0114.

22 FRIDAY



Danish Redo: Preview performance of Random Acts Theatre Company modern version of Shakespeare's *Hamlet*. John Wilk directs eleven non-blondes mouthing Danish rolls, bending genders, and switching parts as needed, with soundscape created by composer Ken Kearney. Through November 14. Noe Valley Ministry, 1021 Sanchez St. @ 23rd St., 8pm, \$12 preview price, \$10 for groups of 10 or more with reservations. Call 337-8963.

Feeling Beat?: The 4th Annual Day of Protest to Stop Police Brutality and the Criminalization of a Generation will begin a march from 24th and Mission at 2pm, culminating in a rally at City Hall at 4pm. Other events were still in the planning stages at press time. Call 415-864-5153 (office) or (510) 464-4563 (voicemail) or email oct22sf@energy-net.org Dress code: black.

Custer's Latest Stand: CD release for Beth Custer's *In the Broken Fields Where I Lie*. Custer, best known for her work with Club Foot Orchestra, releases her second solo CD. Support the arts and listen to music from Vinculum Symphony and Eighty Mile Beach at Bruno's, 2989 Mission @ 20th St. Two sets at 9:30pm and 11:30pm, \$5. Kenny Brooks Trio will play in the lounge. Call 550-7455.

23 SATURDAY



Rhythm of Fine Art: Reception from 4-5pm. Purify your eyes with the intensely beautiful and spiritual paintings and prints of Ronnie Goodman, on exhibit at Javalencia through December. Inspired by musical prophets such as Bob Marley, Jimi Hendrix, and Billie Holiday, and Old World Master Artists like Michelangelo n' Raphael, Goodman incorporates the essence of his Alirican roots into his art. Javalencia Café, 920 Valencia St. (btwn 20th & 21st). Call 550-0444.

24 SUNDAY



To Be Then & Now: Opening matinee and debut of Random Acts Theatre Company modernized performance of Shakespeare's *Hamlet*. John Wilk directs eleven non-blondes mouthing Danish rolls, bending genders, and switching parts as needed. Through November 14. Noe Valley Ministry, 1021 Sanchez St. @ 23rd St., 4pm, \$15; \$12 students, seniors, TBA members; \$10 for groups of 10 or more (reservations required). Call 337-8963.

Happy Calacas: Celebration and book signing of *Laughing Skeletons*, with artist and illustrator Yolanda Garfias Woo. Encantada Gallery of Fine Art, 904 Valencia St. (between 20th & 21st) 2-4pm. Call 642-3939.

27



WEDNESDAY

Music that Moves: Sister Hermes Dance Machine: a benefit for Blue 2000. A cabaret setting to view, listen and dance to incredible music while you support the realization and production of Blue 2000. Featuring Albert Mathias' solo with the improv-based trio The Dance Machine, Livehuman, Andrew Kushkin on bass and DJ Ovest on turntables. ODC Theater, 3153 17th St. @ Shotwell, 8pm, \$10-15. Call 863-9834.

28



THURSDAY

Immune System Tune Up: Learn some herbal and nutritional ways to beef up the old immune system and avoid the seasonal drippy blues. Ouan Yin Healing Arts Center 455 Valencia St., 7pm, free. Call 861-4964.

Eco-Action: Intersection Directions presents opening of *Up a Tree*, a theatrical installation inspired by activists Julia Butterfly and David Chain. Directed by Dan Chumley in cooperation with the Monkey Thump Puppet Collective, *Up a Tree* captures the current environmental situation and compels the audience to connect with those who feel called to change it—no matter what. Show runs through November 21. Intersection for the Arts, 446 Valencia St. (between 15th & 16th), 8pm, \$9-14. Pay-what-you-can performances every Thursday. Call 626-3311.

29 FRIDAY



March of the Evicted: Tired of the same old politicians and the same old evictions? Gather at 16th and Mission at 4:30 for a march on city hall, if you've been recently evicted, are about to be evicted or know somebody in those circumstance. Get together at 7:30 for Rhyme and Resist, a positive Hip Hop event at Cellspace, 2050 Bryant. Call 436-9707 or 431-0931.

Let Them Eat Empanadas: Learn the art of baking traditional empanadas for your Día de los Muertos home altar and family. Encantada Gallery of Fine Art, 904 Valencia St. (between 20th & 21st) 2-4pm, registration required. Call 642-3939.

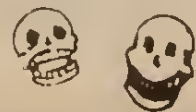
30 SATURDAY



Trick or Tranny?: Final night of *Trannyfest Film Festival*. Five programs: 12pm, 2:15pm, 5pm, 7:30pm, and 10:30pm. 7:30 show includes Millinium Costume Contest with special tranny prizes, and hosted by a celebrity favorite. Come dressed as your favorite classic Halloween character. Mayor Willie Brown will be present. Roxie Cinema, 3117 16th St., \$5-7.50 Call 820-3245.

Freaky Flicks: Other Cinema presents *Haunted House with Mistress Kerry Laitala*. The evil witch-filmmaker herself hosts this gruesome evening of new personal films and a psychotronic classic. Premiere screening of *Awake but Dreaming*, Grimm Entertainment, *The Josephine Project*, *Adventure Parade*, *Conquered*, and *Tidal Wave*. Also see some earlier pieces, then, after apple-bobbing and the ritual ingestion of blood-red drinks—George Blair's *The Hypnotic Eye!!!* Doors open at 8pm for the black cat piñata. A.T.A. Gallery, 992 Valencia St., \$5. Call 648-0654.

31 SUNDAY



Celebration Klatch: Artist discussion presented by *Noche Encantada milleniumMemory* collaborators Anita de Lucio Block and Michael Guillen. Encantada Gallery of Fine Art, 904 Valencia St. (between 20th & 21st) 2-4pm. Call 642-3939.



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"Noche Encantada milleniumMMemories"
Día de los Muertos Exhibition
& Second Anniversary Celebration
Calendar of Events for Oct. 19th - Nov. 5th

School and Adult tours available Mon-Fri. Call to schedule.

Sat. Oct. 24, 2-4pm: Booksigning for "Laughing Skeletons," illustrated by artist Yolanda Garfias Woo

Fri. Oct. 29: Learn the art of baking traditional empanadas for your Día de los Muertos home altars and family. Call to register

Sun. Oct. 31, 2-4pm: Artist Talk - "Noche Encantada milleniumMMemory" presented by exhibiting artists, Anita de Lucio Block and Michael Guillen

Tues. Nov. 2, 4-6pm: "Noche Encantada milleniumMMemory" celebration and Encantada's second anniversary soiree
Exhibition closes Nov. 7



Anita de Lucio Block



Noche Encantada milleniumMMemories
Día de los Muertos Exhibition
& 2nd Anniversary Celebration
Exhibition of ofrendas, paintings, cajas y fotografías. Encantada will carry specialty items for altars: sugar skulls, papel picado, rattles, masks, marigold garlands, skeletons, T-shirts, books & prints.

Participating Artists: Tony de Carlo, José Ramírez, José Ramón Lerma, Anita de Lucio Block, Juanita Contreras, Terese Bravo, Mary Jane Solis, Ann Murdy, Jos Sancs, Michael Guillen

Opera Highlight: The Ina Chalis Opera Ensemble presents a performance of *Die Fledermaus* (De revenge of the bat) by Johann Strauss. The clever and charming opera guaranteed to keep you at the edge of your seat. Community Music Center, 544 Capp St., 4pm, \$10 general \$5 Students, seniors, children. Call 647-6015 or go online at www.sfmusic.org.

Safe Hex: The Jamestown Community Center and the Fair Oaks Neighbors invite all neighborhood youth to trick or treat on Fair Oaks (between Guerrero & Dolores) on Halloween. Candy will be abundant, carved pumpkins and scary monsters will lurk on neighbor's porches, and Holy Innocents church will be transformed into a haunted house. Fair Oaks will be blocked off from 5:30 to 8:30pm. For more information call 647-4709.

on... ONGOING



"Who am I and what am I doing here?": Personal Identity in the workplace. City College of San Francisco, Health Science Department, offers a tuition free, six-week class that explores job burnout, workaholicism, success and failure, procrastination, and other work related anxieties. Starts Monday, November 1, 6:30pm Everett Middle School, 450 Church St. Call 585-5212.

Exhibitions: *You Were Busy Working While I Was Busy Sleeping* solo show by artist Euan Macdonald Through October 16, gallery hours: Wednesday -Friday 3-7pm, and Saturday 12-7pm. (four walls gallery, 69A Duboce Ave. Also *The Flexible Density of Time*, group show Through October 16, gallery hours Thursday-Friday 3-7pm, and Saturday 12-7pm. (four walls projects, 3160a 16th St. Call 626-8515, or go online at www.fourwallsgallery.com.

THURSDAYS

Free Tenant's Rights Counseling - Don't roll over when comes down to a landlord's pursuit of profit versus your right to keep on living in da' hood. 6-8pm at Cafe La Boheme, 24th & Mission. For more info, call 398-6200

Open Mural Studio: 7:30-10pm at Precita Eyes Mural Arts & Visitors Center, 2981 24th St (at Harrison). Adults can participate on murals inside the center, or work on the Mission Sidewalk Mosaic Mural Project, a permanent mosaic and painted tile mural designed for the 24th/ Mission bus stops. Materials fee \$5, drop-ins OK. Call 285-2287.

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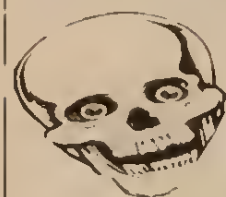
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Goodwill Shoplifting

Stealing from charities is not nice but it's happening

By Birusk Tugan

A man in a black T-shirt passed the "Mission Loan" pawnshop. He skipped the Christian Science Reading Room, where "Everyone is Welcome," and walked into a store. Surveying the cashier and seven other employees, the man inched toward his target: a brown striped suit. He took it to the dressing room, where "Only Three Items at a Time" are allowed. When he walked out, he headed toward the door, the jacket on and the pants draped over his right arm. "It's mine," he protested when the assistant manager asked if he'd paid for the suit. The woman pointed to the price tag hanging from the arm of jacket. He panicked and ran out the door, down Mission Street and under the sign "No Money No Honey Co. Tools & Hardware." Later, the clerk found the \$21.99 suit on the street.



This Goodwill store at 19th and Mission has had its share of shoplifters.

"Shoplifting happens everyday," said the cashier, Maria Zarate, putting the suit back on the rack. It does indeed. One out of every 11 Americans shoplifts, and retailers lose about \$25 million a day to shoplifting, according to Shoplifters Anonymous, Inc., a national nonprofit organization based in Jericho, NY. This is, however, not a department store with a state of the art security system, anti-theft tags, or even security guards. It is one of 1,700 Goodwill stores throughout the United States and Canada with second-hand goods that smell old but sell cheap.

"We're easy pickings," said the manager of one Goodwill store in the Mission District, "Some people steal from charity. They figure you got it for free, so why should I pay for it?" They are, he said, unaware of Goodwill's mission to train and employ the disabled and disadvantaged.

Every time goods go out the door for free, that mission is hurt, according to Amma Hawks, the director of development at Goodwill San Francisco, San Mateo and Marin Counties Headquarters on South Van Ness and Mission. "We are selling donations, and perhaps that's why people tend to think that we didn't have to pay for it. But we do have to pay for it in the long run because it literally slows how many people we can train in a year when we lose those sales."

The help provided to some 321,000 people worldwide in 1998 is funded primarily with some \$860 million revenue from retail stores, 17 of them in the Tri-

County Area, and three in the Mission District, according to Goodwill literature.

"Unfortunately, theft from our retail stores is very high," said Hawks, "As a retailer, there is going to be a certain amount of it. But this has been some of the highest we have seen in our system."

Exact estimates are difficult to come by because if an item is stolen, explained Hawks; they cannot return to the shelf to check the price. Nevertheless, Goodwill makes rough estimates, and the recently opened store in the outer Mission is the first on the list.

"We have an incredible amount of theft from that store," said Amma Hawks, adding that some 18 to 30 percent of the merchandise that leaves that store has not been paid for. She estimated that since the opening of the store on Mission and Ocean avenues in April, it has lost between \$4,000 to \$5,000, the price of training two to three people.

"We catch a small percentage of them, maybe 10 percent of the number that really happen," said Ed Shultz, the manager of the Goodwill Store on 19th and Mission streets, one of more than a dozen thrift shops in that area. While Shultz, Spanish-English dictionary in hand, surveyed his store in the heart of the Mission on a recent Thursday, his assistant, Farrah Holliday, gave the worst news from the previous day's report: "Yesterday we lost a VCR."

Everything, from jeans to microwaves, is stolen. Books, however, rarely get touched, according to Holliday. Maybe that's the problem, said Minerva Perkins, the regional manager of nine San Francisco Goodwill stores, "A lot of our clientele does not read, they are unable to read. If they read, they will know what we are about, what our mission is. We are here for people."

Shoplifters are particularly bold in the new Mission District store. "Sometimes it is very obvious from someone picking up a bunch of stuff and running out of the store; Just like that," said Hawks, "We ask our employees to be alert, because we don't have security guards. But we try not to encourage people to put themselves in harm's way. We haven't hired someone who is willing to go in there and take a bullet." Added Holliday: For a \$3.99 shirt, it is not worth it to be stabbed.

Down the street at Thrift Town, even security guards have not been able to stop shoplifting. "Over 100 shoplifting incidents happen a week," said Debra Miller, the manager of Thrift Town. "We still cannot stop the beast."

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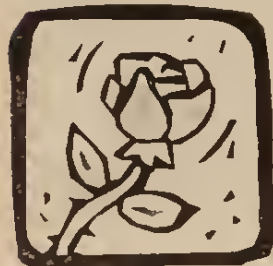
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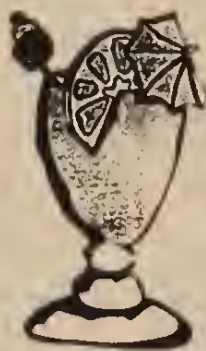
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Letters to the Editor

Right up my alley

Editor,

Just wanted to let you know that I was really taken aback by the photo David Glass took from the alley I spent the first 15 years of my life (*NMN* August). I am a native San Franciscan, born and raised in the Mission, on Woodward Street.

I am currently the president of the Recreation and Park Commission and could not help to think that only in this wonderful city of ours could two kids from an alley grow up to be commissioners. Commissioner Rosabella Safont grew up there at the same time. We both have a tremendous love for the Mission and this great city of ours.

I also wanted you to know that I believe that during the last few years the Recreation and Park Department has really shined where the Mission is concerned. The soccer field is the only thing I really feel terrible about. The Department has many other efforts that have gone unnoticed.

Jim Salinas Sr.

Satan's Disciple

Editor,

As the proud and deserving owner of an SUV, I would like to congratulate the "Silicon Satan" for finally voicing our oppression. At the end of a jammed commute from Sunnyvale to my loft near Circadia, the last thing I want to do is search in vain for a parking space for one of my cars. Since there is only one bike lane near my loft, and it's completely full of cars by the time I get there, I choose to share the sidewalk.

The DPT doesn't ticket me unless some idiot calls to complain. Even old ladies and children can figure out how to detour into the street in order to get around my car. It's not as if I was blocking the whole street, just the wasteful sidewalk that no one ever uses. Sidewalks, as we know, are public space; thus the best use of them is to conveniently store our personal belongings.

The few tickets I do get are only \$35 each—much less than I would pay for a garage space or even a tank of gas. Still, it's grossly unfair that I get the additional tax of parking tickets just because of some whiner who is afraid of getting run over by a truck if he or she has to walk in the street for a few seconds. This is especially true considering how much safer residents such as myself are making the neighborhood by revitalizing it.

We should turn all sidewalks into parking lots at night. That way more people can drive to destination restaurants such as Three Ring and the Beauty Bar. As for the pedestrian complainers who must detour a few feet into the street, they clearly do not appreciate the benefits that hard-working people such as myself bring to the neighborhood. If they spend more time driving to an important creative job in Silicon Valley, they too might realize that they deserve an SUV and would stop tagging my live/work loft.

Leganza Daiwoo

Praise for Ben Dominguez

Editor,

In your Sep/99 issue, you ran a great piece about Ben Dominguez, the artist and native Mission/San Franciscan. Being very close to him (he's been like a father to me since I was eleven), I wanted to express my thanks to you both, and especially Mario Joel, for capturing the essence of his art so well.

One point though that Ben (modestly) would never mention himself is that in the last 40 or so years that he's been painting, Ben has sold many hundreds—probably in the thousands by now—of paintings that are literally hanging all over the world, especially in Europe. I understand that Suzanne Salinger, daughter of former White House Press Secretary (to JFK), Pierre Salinger, owns one in Reston, Virginia.

There's something so completely authentic about the way he captures color and innocence in a whole other world, a world that exists somewhere between "reality" and childhood. After a distinguished career at PG&E, he had been able to pursue his love of art full-time. Since he's been retired, I think maybe the pursuit of that oil-on-canvas fantasy world has come full circle for him as more and more people are understanding what his work is really about. People who used to dismiss his work as childish are now doing a real double-take, which is gratifying to those of us who "got it" a long time ago. His persistence of vision is finally understood.

Maybe the work that best captures his free-spirited thinking is one of his first paintings, somewhat unrefined artistically, of a cowboy on a horse, in what looks like a ten-by-ten foot coral, entitled: *Don't Fence Me in*. That's Ben. But I also wanted to say, in a very public way, thank you to the person who taught me how to see past conformity, and to notice for myself that the sky can be any color at all.

Don Lindsay

The Unfair Market

Editor,

I liked your story about Lola McKay (*NMN* September) and I am in sympathy with your motives in calling attention to her plight, but in the interest of fair play please don't chide one side for its "subsidy" and fail to mention the monumental subsidy received by the other.

The article says that John Hickey has the advantage of a subsidy by the taxpayers because he is getting a free court-appointed attorney. Fair enough, but surely the potential eviction victim Lola McKay is getting a substantial subsidy, too, if it is true, as your story says, that she has been paying only \$80 a month rent for decades.

I have a tenant paying only \$800 in a unit for which the market rate is \$2,200 or more. He drives a new luxury car and frequently tours foreign resort areas. More power to him, I suppose, but is that what rent control is supposed to do? Landlords pay "market rate" for everything, including the land, the building, the utilities, labor, materials and taxes, but can't charge market rates in turn. Is that fair?

I have to pay 5% guaranteed interest on a tenant's deposit, but where can I go to get a guaranteed 5% return on this deposit? My bank pays 1%, guaranteed; CD's can get closer to the 5% but that rate of return is not guaranteed, nor is the principal itself guaranteed. Where's the fairness in that?

The experience in China and Russia has shown us that messing with a market

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economy spells trouble. Some programs start out with noble intentions but once they veer from market principles they can go haywire. Farm supports are just one example in our own country, but of course the real lessons are from the economies of Russia, pre-market reform China, North Korea, Cuba and all the Eastern European countries before the fall of command economics."

Don Gibbs

The Niña, the Pinta and the SUV

Editor,

I enjoyed Taigi Smith's "Generation Gentrification"

Her article was the first, to my knowledge, to allude to the fact that "gentrification" goes back, so to speak, to 1492.

Mondo Jud Hart,

Ten-year Mission resident and former tenant @ Bryant Square

On a recent trip back to the 'hood Taigi Smith found the place even less user friendly, as you can see by the following letter. - Editor

The Fireman, the Policemen and the Isuzu

Editor,

My rented 1999 Isuzu Trooper was hit by a fire truck. It was parked about a hundred feet from the fire department when one of the trucks backed into it, on the corner of 19th and Shotwell. I wouldn't have been so upset had the fireman who hit my PARKED car not been laughing like a damned hyena when I came out to survey the damage. Not only was he laughing incessantly, but when the police showed up he tried to turn the tables on me by saying to the police officer "I bet she doesn't even have a license," and downplayed the accident because the car was a rental.

Needless to say, I became irate! Then I received a \$25 ticket for parking partially in a red zone. The police officer, in the spirit of civil service hospitality, smugly asked if I'd like the ticket given to me by hand or placed on my windshield. I took the ticket by hand.

The scenario is clear here. A fire truck hits my parked car, then its driver stands about 20 feet away laughing at the damage. But it gets worse. I'm denied a police report and told to order it by phone. I'm also informed that it costs \$10. The officer who gave me the ticket snidely offers to give me the \$10 needed for the police report when he hears me balking at having to pay for it. Then he explains that I was not involved in an "accident," but was simply the victim of a collision, so, because I wasn't involved, there's no need for me to be given a police report. Whatever!

This is where the plot thickens. The police officer investigating the accident doesn't have a camera to take pics of my damaged car, so he calls for another car that is camera equipped. I couldn't believe my eyes when a police car with three officers drives up. These are the men that are paid with your tax dollars to protect and serve. There are two in the front seat and one in the back. The lead officer in the front passenger seat is kicked back, smoking a cigar, with his seat reclined, drinking a Dr. Pepper and talking on the cell phone! He's wearing sunglasses and looks like he just stepped off a Hollywood movie set.

His buddy is in the back seat chillin' on his cell phone, looking like he's making plans for Saturday night. I am so appalled that I take out my Kodak handi-camera and began snapping pictures, all the while I'm saying aloud "wait till Willie Brown and the Fire Marshal see this. Is this how you all do it in San Francisco?" I Snap a few pictures from the front of the car and move to the left to snap a few of the officer in back. My mother is freaking out and on the verge of tears because she's never seen me turn into the Blair Witch. She's terrified that I'm about to be arrested.

It is then that Officer Lee steps out of the car in full SWAT regalia. He has a distressed look on his face and seems pissed. His gun intimidates me, but I stay strong. My heart beats double time as I envision myself being read my Miranda rights. I'm sure that this will be the day I'll spend my first night in jail. But Officer Lee realizes something I don't - this is an election year and his ass is on the line, because if Willie Brown gets hold of the pictures of him smoking a cigar and drinking Dr. Pepper in a city-owned police car while on duty, things could get dirty.

He realizes that these pictures are just what the people of San Francisco need to see to vote Willie Brown out of office and he's scared shitless of the political ramifications. So instead of being arrested, I am charmed by Officer Lee. He springs into action and does his best to provide me with a police report, license plate numbers, and important insurance information. He apologizes profusely and says he understands my situation. He plays into my need to be a Damsel in Distress and sympathizes with my anger. In the end, I find myself too smitten with Officer Lee to release the pictures. I find his charm intoxicating and for a second wonder why I even thought of taking those pictures. Doesn't this city need more Officer Lees?

Then I wonder if I've been tricked. Does Officer Lee realize he used his masculine wiles to deaden my journalistic instincts and perhaps even make it so that I will not share this story with everyone, but instead give it anecdote status, a story to tell to family and friends after a few glasses of wine?

The pictures sit undeveloped, in the Kodak Instamatic, waiting, like me, for a new home.

Who knew that a \$14.99 camera could wield so much power?

Taigi Smith

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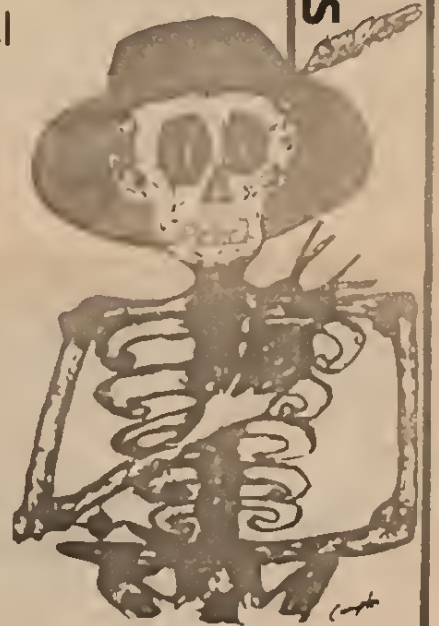
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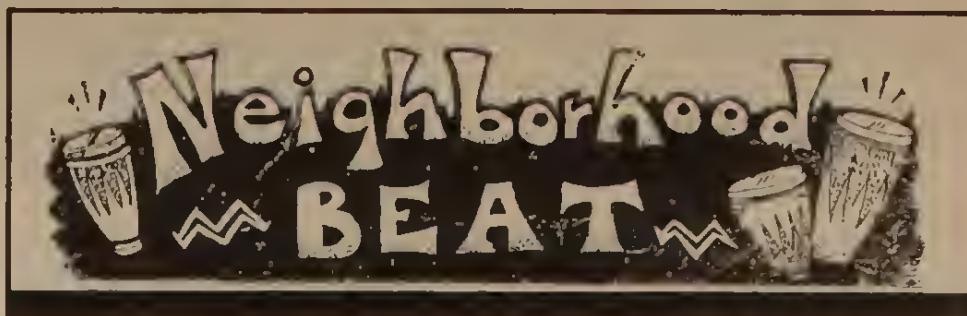
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Packrat Nearly Flattens Cyclery

If you've passed by the Valencia Cyclery showroom recently you might have gotten the impression that they were out of business. But not so, the whole operation: sales, accessories and repairs are now run out of the repair shop a few doors down. So things continue as usual although in more cramped surroundings. There's been a lot of rumors about the cause of the emergency that led to the closure of the showroom but none of them stranger than the truth.

Paul Olszewski owner of Valencia Cycle and the building at 1077 Valencia was upstairs where there are six residential units when he noticed cracks in the plaster around one of the apartments. Earlier had he noticed a sag in the acoustic ceiling of the bike shop but suspected no more than a loose wire. Now, the wall cracks around this apartment above the sagging ceiling made him suspicious. Applying his key to the door he found it would only partially open since the small studio apartment was stuffed to the brim with all manner of garage sale type items, old newspapers and boxes.

Walking around was nearly impossible. The bathroom was filled completely by a solid wall of toys, tools, and unidentifiable objects. More alarming was the fact the floor had begun to sink; 28 supporting floor joists were found to be broken - some nearly in half. The entire building was evacuated on August 5 and will not be habitable until sometime in November.

The ultimate packrat tenant eventually showed up to oversee the removal of 560 moving boxes and an unknown number of suitcases and trunks. Olszewski is left with a loss of \$400,000, some but not all of which will be covered by insurance. Six people had to find new homes. The packrat's possessions went to several Bay Area locations.

City Attorney Cracks Down on Problem Liquor Stores

City Attorney Karen Carrera has secured some tough injunctions against two Mission Street liquor stores, That's It at 23rd and Mission and the Stop and Shop Market at 26th and Mission, that had drawn complaints from

neighbors about drunks and dopers. The injunctions carry a lot of punch since violation of any the conditions puts the business owners in contempt of court, a jailable offense. Since the liquor lobby eviscerated the ABC budget at the state level, public nuisance actions by the City Attorney have been the biggest stick San Francisco neighborhoods have had to wield against businesses that become a magnet for undesirable activity.

The injunctions come with a daunting list of stipulations. A list of do's and don'ts, the owner of the Stop and Shop must follow to avoid a contempt citation include: discouraging loitering, installation of improved lighting and surveillance cameras, hiring a security guard, removal of pay phones, maintaining a phone log detailing all calls to the police, restricting hours of business, cleaning up all trash within 25 feet of the store, and removing all graffiti from the premises within 120 hours.

Stop and Shop is also prohibited from selling fortified beers and wines, liquor in bottles of 50ml or smaller, plastic baggies smaller than sandwich size and ice and/or cups that encourage sidewalk drinking. In addition to all this, the owners must pay \$7,200 in court costs incurred by the City Attorney. That's It has almost identical restrictions and must pay \$17,500 in court costs. Large signs will be posted at each business listing the booze, drug and thugery offenses they are under court order not to promote.

The City Attorney's office and the police, who will monitor compliance with the court orders, are relying on local residents to keep on eye on these places and report any violations of the injunctions.

Two other actions by Carrera are being directed against Munir's at 17th and Mission and Fred's at 200 Valencia. Hopefully, one of the stipulations against Munir's will be to get rid of the smell that has emanated from the vicinity of that business for the last decade.



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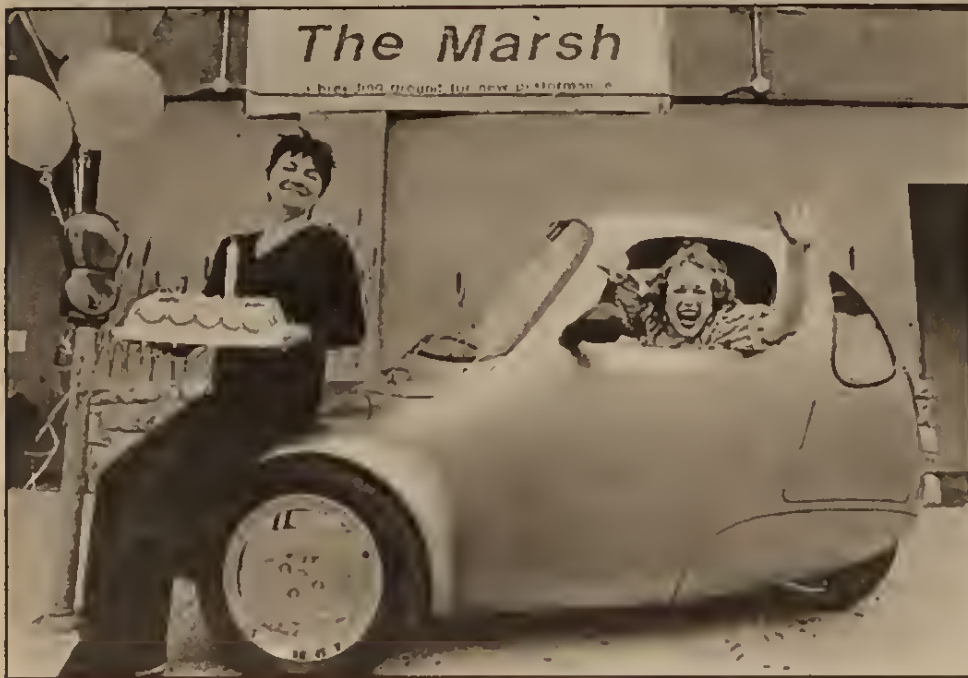
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New Mission News

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Martians prefer the eSparrow Car.

Marsh Celebrates its 10th

Starting as a Monday night performance series at the Hotel Utah in 1989, The Marsh moved to its 1062 Valencia Street locale in 1992. A single 110-seat theater has grown to include three separate stages on which 300 to 350 performances take place each year. It has been a very active decade: The Marsh's long running Monday night work-in-progress series has nurtured emerging talent, the Growing Stage has been a mainstay for children's theater productions and workshops and the Mock cafe has been an important venue for comedy and storytelling.

On October 8-9, The Marsh will hold a two-day 10th anniversary celebration showing off some of its best stuff. On Friday October 8, things get started with a parade of eSparrows (electric cars and motorcy-

cles) and zappys (electric scooters and skateboards). At 7pm there will be an All Star Gala Benefit beginning with a generous sampling from Valencia Streets gourmet ghetto eateries such as Boogaloos and Esperanto, followed by performances by Marsh veterans such as Josh Kornbluth and Charley Varon. It's a little pricey at \$100 a head but you do get to swill champagne and waltz with cast afterwards.

On Saturday at 10am you can trot out your favorite act or stupid human trick in front of a guest panel of judges in an audition for new plays and performances. From 1 to 5 there will be a theatrically oriented carnival with puppets and games such as "Knock the little man off his chair"

The festivities end with a more affordable All Star Performance (\$15-20) at 8:30. Call 826-5750 for more information.

21st Century Stripper Sinema

The 21st Century Stripper Sinema is a multimedia presentation at the Roxie Cinema on October 1 featuring films, live performances, and a cyber-broadcast. The event is a benefit for the Exotic Dancers' Union, part of SEIU Local 790. Recent legal victories by organized sex workers include a \$2.85 million dollar judgment for back wages against the Mitchell Brothers and a similar \$700,000 payment from the Bijou. The Sex Worker Film and Video Festival held in May have also given the growing sex worker labor organizing drive prominence.

21st Century Stripper Sinema will feature a series of short films with vintage footage of burlesque queens such as Tempest Storm and videos made by sex workers. Live "postmodern" stripper performances by Decadence, Miss Mona, Superhero and others, billed as an interactive cyberstripshow, it will broadcast live over the Internet at www.bayswan.org. Smokin' word will be provided by Daisy Anarchy. Show times are 7:30 and 10pm. Tickets are \$10.

Tu Solo Tu

This month and continuing into November, El Teatro de la Esperanza hosts *Tu Solo Tu*, A Festival of Latino Solo Performers, featuring theatrical works never before seen in the Bay Area. This is a good opportunity to see a full range Chicano and Latino theatrical styles and moods.

The festival kicks off on October 15-16, with *Chaos Standing* a controversial multimedia piece by Quique Aviles. Aviles, a Salvadorean immigrant, uses poet-

ry, music, photographs and recorded images to tell an autobiographical tale of life in one of the most culturally diverse communities in the United States, the Mount Pleasant neighborhood in Washington, DC.

On October 20-22, writer/performer Ron Conboy presents *Drive My Coche*, a saga rocking, rolling and cruising under the shadow of the draft and the Vietnam War. This hauntingly lyrical piece filled with humor recreates the magic and excitement of a bygone era.

The festival continues into November with *La Pena T.E.N.A.Z.*, an evening of theater and music. Musician and composer Enrique Ramirez headlines with Anette Oropeza and Pedro Lopez playing Chicano oldies. Comedic presentations by members Teatro Campesino and Teatro Sabor will bring back the flavor of activist theater.

The concluding show on November 19 and 20, stars Arizona mask maker Zarco Guerrero in *Face to Face Frenzy* that combines outrageous humor and the carpa style of Chicano teatro. Comedian Paul Rodriguez said, "Face to Face is not only funny and poignant but enchanting and unforgettable."

Teatro de la Esperanza is located at 2940 16th Street. For show times and tickets call 255-2320.



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Tony Lopez, Thali, Manuel Quijano and Luis celebrated the big Two-0.
Photo by Greg Roden

Esta Noche: two decades of fun

By Victor Miller

Being multi-cultural has not always been easy. Twenty years ago Tony Lopez found he and other gay Latinos were required to produce three pieces of ID to be admitted to Castro Street bars. Lopez got mad but he also got even by founding Esta Noche, the city's first gay/Latino bar in 1979. If living well is the best revenge, Lopez and partner Manuel Quijano, who joined him at Esta Noche in 1981, are more than vindicated: last month Esta Noche celebrated its 20th anniversary. The Castro bars that gave them such a hard time are, for the most part, history.

In 1979, opening a gay bar on what was then a very rough section of 16th Street was a gamble. The reaction of the more conservative element of the Latino community was also an unknown factor,

not to mention the attitude of the holdover clientele from the ultra-macho Durango Club that Esta Noche supplanted. Somehow they survived without compromising the outrageousness of the drag shows, going broke or being firebombed by bigots.

Success naturally led to imitators and competitors, two of which set up shop on the same half block stretch of 16th Street. Esta Noche has outlasted them. The club now provides live entertainment seven nights a week and, for all intents and purposes, is the center of San Francisco's gay/Latino scene but welcomes everyone. "It's always been our policy to welcome all races and colors. That's why Esta Noche was started, to end discrimination," said Quijano.

Congratulations guys. May the next twenty years be just as much fun.



The fabulous Rommy. Photo by Greg Roden

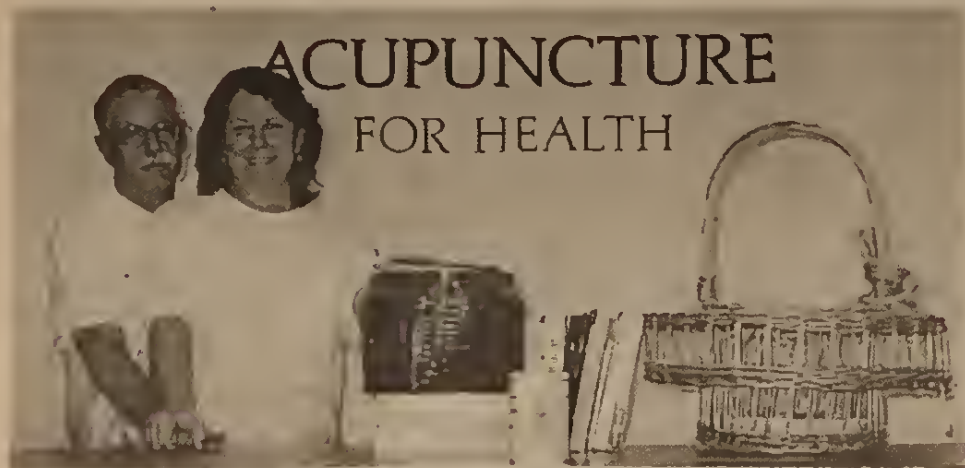
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Quan Yin's executive director, Carla Wood and volunteer David Smith were still setting up shop at press time.

Quan Yin returns to the Mission

By Esther Rosenfeld

This month, Quan Yin Healing Arts Center, a premier alternative health care provider, opens at its new Valencia Street location. The nonprofit clinic has been treating people using traditional Chinese medicine since 1984. Begun as a private acupuncture practice in founder Misha Cohen's former Mission District apartment, Quan Yin has grown to serve about 150 patients per week, providing acupuncture, herbal medicine, nutrition, traditional exercise (Chi Gong or Tai Chi), and massage.

Believing healthcare to be a right, not a luxury, Quan Yin started partly in response to the HIV outbreak in the early 1980s according to current director Carla Wilson. The clinic "was born out of the community's need for affordable, high-quality alternative healthcare," said Wilson. "We follow community trends and needs, that's what a community clinic is all about." Today, about forty percent of Quan Yin's patients have HIV-related conditions.

David Smith, a 57-year-old man with AIDS, was experiencing nausea, diarrhea, neuropathy, and chronic sinus infections as side effects to his Western medications before he began treatment at Quan Yin eight years ago. "They put me on some herbs that really cleaned out my sinuses like nothing before in my life. It was a tremendous change. When I started, Quan Yin was the only acupuncture provider for HIV-positive people in the city," Smith explained that this was because of confusion about how the AIDS virus was transmitted.

Besides HIV and AIDS, the clinic specializes in treating chronic pain and illnesses and has a large women's health practice. "We also treat prostate cancer and address men's health issues, said Wilson. "We even specialize in stroke and brain injury, and have developed programs and protocols based on our long-term experience with those problems."

Quan Yin has changed their lives of many grateful patients. Thirty-three-year-old Kevin had chronic tendinitis in his wrists and feet that prevented or vastly curtailed normal activities like walking and working. "I was totally disabled. Two different (Western) doctors told me I'd just have to live with excruciating pain," he said. But within months of beginning treatment at Quan Yin, he began seeing a dramatic decrease in the pain. "My life has

completely turned around, thanks to this place." Quan Yin is his primary healthcare provider.

Hulda Brown, 55, began going to Quan Yin for pain control almost four years ago. "Now, they're also treating me for menopause and gastrointestinal problems, and for muscle spasms and headaches," she said. "I'm getting acupuncture, massage, and I go to the Chi Gong classes once in a while." Brown's main practitioner is at General Hospital, but she likes how Eastern and Western complement each other. "Western treatment is pills, tests, that kind of thing. Eastern deals with energy levels." And although some of her friends think the treatment is "weird" or painful, she actually enjoys it. "The acupuncture is like a pinprick, and then you can feel your energy level changing. You get very relaxed. I've gone to sleep after the needles were put in," she said.

The interconnection of mind body and spirit

Quan Yin also treats many people for depression. In fact, Chinese Medicine views body, mind, and spirit as interconnected so the typical Western distinction between body and spirit disorders doesn't apply. "Using acupuncture allows people to start to address the internalized anxiety and stress which often underlie the depression," said Wilson. "When people come to us with depression or a spirit disorder, we recognize the connection and treat all three systems simultaneously."

Even the waiting room at Quan Yin feels different from a Western doctor's office. "From the moment I walked in I really felt welcomed," said Kevin. "You hear the low ambient music, you're greeted with a smile; you have a cup of herbal tea. Positive energy exudes from the people and the environment. And they are very professional, sincere, and upfront with the whole procedure."

Wilson is excited about the new location. "It's got great big windows and good air flow, good chi, with the energy, and vibrant culture of the Mission," she said. "We've always been very community-based and our largest community has always been the Mission." Quan Yin has Spanish-speaking staff and clientele, as well as a number of providers in the Mission.

Quan Yin Healing Arts Center, 455 Valencia (between 15th and 16th Streets), is open Monday through Friday 11-7, and Saturday 10-4. Telephone: (415) 861-4964.



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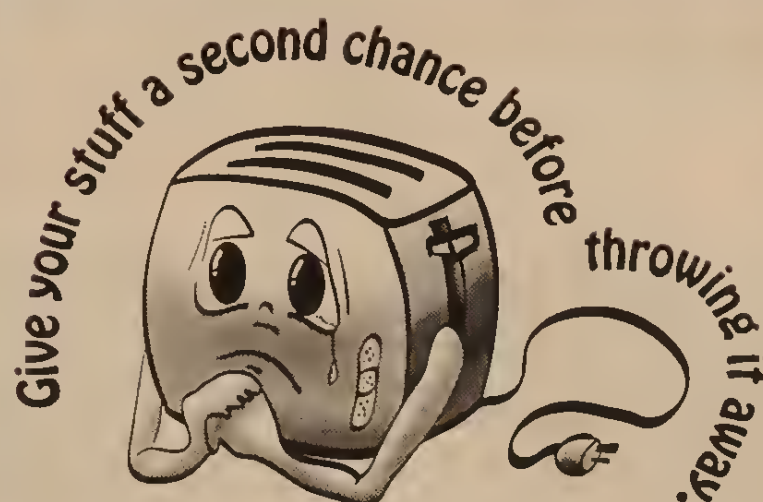
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Paxton Gate proprietor Sean Quigley (left) sold some uniformed mice (background) to Metallica guitarist and Mission homeboy Kirk Hammett. Photo by Greg Rodin.

Garden of strange delights

Paxton Gate is inspired by and sometimes improves upon nature

By Judy West

Paxton Gate has opened a new store on Valencia Street, larger and even more fascinating than the original store on Stevenson at Brady. This is an exotic home accessory and garden store with a natural science edge - and I do mean edge. Some of their stuff could be described as *over the edge*. In addition to Japanese garden tools, Zen inspired flower arranging components and exquisitely glazed pots; you can also find fossils, stuffed "Colorado road kill", and dried scorpions! Where else can you buy a real alligator head or Emu feet (only \$16) in San Francisco?

Proprietor Sean Quigley says many of his clients are collectors and artists who incorporate the treasures and oddities they find in his store into more involved assemblages. The new store has an art gallery in the rear, currently exhibiting work that incorporates some of the rare materials found in the store. The store is so full of fascinating and unusual items it could serve as a natural history museum right here in the hood.

Cast aluminum pots and vases are familiar from the original store, as are hummingbird feeders, Japanese garden tools, and dried seedpods including huge poppies. Hand made scissors (signed by the maker) and Japanese garden digging knives looked dangerous to me. There is also a small garden in the rear with rare plants (black bamboo) and a babbling pond advertising their landscape design and installation business.

The natural science collection includes a huge assortment of dried insects, colorful beetles and butterflies and the more ominous scorpions, tarantulas and a spider with an eight-inch leg span! They even offer workshops in mounting insects and taxidermy. The fossil collection includes beautiful, coiled ammonites re-crystallized with a mineral process. Quigley assured me that the stuffed animals are either from farms where the animals are raised for meat, pelts and other body parts, or they were salvaged from

"road kill". A stuffed badger, mountain lion or fox can run you over \$1,000.

Perfect for our busy lifestyles, Paxton Gate offers a large variety of easy-care plants that require only periodic dunking and filtered sunlight. These exotic plants of the Bromeliad family are called *Tillandsia* and are often installed on wall mounts and in hanging baskets. They also offer a fabulous selection of hand-blown glass vessels for plants or flowers, plus all the accessories for indoor gardening and flower arranging. This is also the place to find fertile praying mantis eggs for your garden, when they can get them, and cocoons and chrysalises that will hatch and produce all types of good and bad insects.

The art gallery in the back will feature new shows every 4-6 weeks. The three current artists each have their own natural aesthetic. I was intrigued by Myong Stebbins delicate watercolors, especially one with a water drop tangled in a coil of string. Hugh Hunter's work will inspire patrons of the store to create their own shadow box assemblages using bugs and butterflies, seed pods and assorted found objects. Jeannie Mayo on the other hand, is on another plane. She does her own taxidermy and creates puppet-like creatures from real animals. I loved the Raccoon as Van Gogh and the hanging mobile of white mice (raised for snake food) with bird wings (real feathers) from which she created a swarm of whimsical flying creatures. They would be perfect for a Christmas tree or put the bride and groom pair on a cake. Mayo will have new work again in October with two other artists, opening the weekend of Open Studios in the Mission on October 9 & 10th.

You cannot miss the new mural above the store with faux balconies and windows by Todd Standish. Two new murals grace this strip of Valencia between 19th and 20th accompanying three new stores beneath them. CityArt co-op gallery moved in last year, Howling Bull Syndicate which sells Japanese toys, comics, music and games came next and now, welcome the natural treasures and oddities of Paxton Gate. All sandwiched between the Latino Family Alcoholism Counseling Center and Timo's Tapas & Bar where you can find San Francisco's best flamenco dancing every Thursday night.

Is this a great neighborhood -or what?

Paxton Gate, 824 Valencia Street (between 19th & 20th). Hours: Sunday-Thursday Noon to 8pm, Friday & Saturday Noon to 9pm. Telephone: (415) 824-1872.



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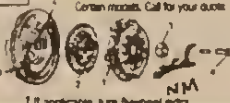
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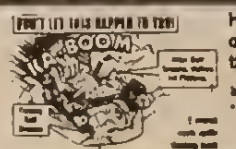
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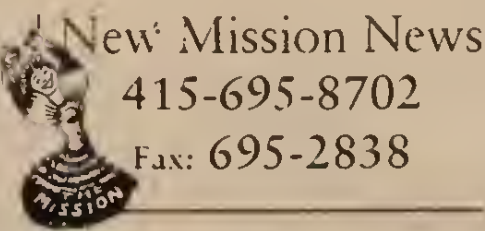
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Health Matters



Richard Pitt

Pregnancy and Morning Sickness

One of the most uncomfortable conditions of the first 3 months of pregnancy is nausea and vomiting. It is commonly one of the first symptoms women have once they become pregnant. The symptoms can vary from mild nausea to extreme bouts of nausea and vomiting. In the latter situation, there can be a complete loss of appetite, a consequent loss of weight, weakness and exhaustion -basically a terrible condition which can be virtually unendurable.

Various conventional medications are used to suppress the nausea, although in the past certain medications have caused birth defects. Sometimes drugs are needed to allow the woman to eat well enough to give the necessary nutrients to the child. However, they should be a last resort and other methods should be tried first.

If the nausea and vomiting is severe and lasts beyond the third month, there is a chance that the fetus will not receive enough nutrients and also that the woman will become malnourished. At that point medical intervention is vital. It is important to make the distinction between milder forms of nausea and the extreme states that threaten the health of both the fetus and the mother.

Some women have been able to get relief from nausea by changing their diet. Increasing protein can be useful and also eating frequent small meals. If nausea is felt first thing in the morning, it is suggested to eat some protein before going to bed at night.

Increasing the amount of Vitamin B6 has been found to help this condition. It can be taken in the form of a capsule or in Brewer's Yeast.

Certain herb teas, taken with crackers can also help, but do not use herbs that can induce uterine contractions. These include Blue and Black Couch, Pennyroyal and Migrate.

Some homeopathic remedies can be very useful for this condition. Sepia is one. This remedy is made from the ink of a cuttlefish and was the ingredient used in paints to create the "sepia" tone. It has been used in homeopathy for a long time and is a great remedy for female complaints, including nausea.

Nausea is characteristically better from eating, and worse from the smell and thought of food. It is the remedy to consider for the classic morning sickness. There may be a faint, sinking feeling in the stomach, and the person feels tired, irritable and washed out.

Another remedy is Nux Vomica. This is the classic remedy in homeopathy for hangovers. In nausea during pregnancy, there is an extreme sensitivity to all odors. It is as if the woman's sense of smell is increased 100%. There can be nausea with great retching, an inability to actually vomit which could bring relief. Some women may even feel faint from the nausea. The stomach can be sensitive to all foods. Similar to the Sepia, the person needing Nux Vomica may be irritable, in fact more so than the person needing Sepia.

Tabacum, a remedy made from tobacco is another great nausea remedy. For many people, when they have their first cigarette, it induces a horrible state of nausea, and they say "Never again!" This is an example of the principle of homeopathy, "Like cures like."

In Tabacum the nausea is often accompanied by a horrible sinking empty feeling, what is described as a deathly nausea. The person needing this remedy may be very pale and have a pinched look. There is much spitting with the nausea. It is also a great remedy for seasickness.

Finally there is a remedy called Lactic Acid. This is often used when other remedies don't work well enough.

Nausea is often better from eating and there is commonly copious salivation after eating. The nausea can be worse from any motion. It can often be indicated when the pregnant woman is anemic.

These are a few suggestions that can make a difference for a common but potentially debilitating condition.

Richard Pitt CCH is a health educator based in San Francisco. He is Director of the Pacific Academy of Homeopathy, a homeopathic professional training program. He can be reached at (415) 695-8200.



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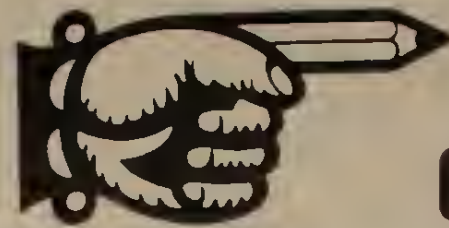
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Poems of the Month

edited by La Huerfana

Confused

You stand on a cliff
and look at the beautiful
painted sky,
carefully placed trees
and thrown rocks and wonder...
This couldn't just appear here one day.
Someone or something
had to have had the strength
and energy to create such a
complicated world.
Sometimes I wonder - Who am I?
I was brought here into this
chaotic world and to accomplish what?
We were created for what?
To make all the living race
To cause each other pain
Where do we go when our souls leave
wrinkled bodies?
Why are people afraid of the dark?
Is it because society has made us
believe black was the color of death?
Who chose us to be here? Was it God?
Who is God?
A man who is supposedly the ruler of all.
If he is so powerful why doesn't he
show his face?
Is it because there is no face to be shown
or he just doesn't care if you
believe in him or not?
No one can answer my questions.
They can guess, but they can't ask with such
confidence and security
that it's correct.

Viviana Lletget © 1999

I See and Feel

I see and feel,
But I do not know.
I do not think,
But I wonder,
And even though I feel,
I do not react.
The impulse is all over,
And I still have no idea.
While all the time I was thinking,
It was not about the problem
And now it's too late,
Because I see and feel,
But I do not know.
I do not have,
But I want...
Silently. The words are on my tongue,
But they do not roll off as usual.
For some reason,
I was expecting this and it does not shock
me.
So now I go and now I seek
Something I will never find.

Martha Tamayo © 1999



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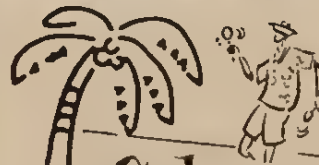
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Round World Music Review

Robert Leaver



Afel Boucoum

Café Atlantico

Until recently most people had probably never heard of, or were curious about the islands of Cabo Verde. The ascension of world music diva, Cesaria Evora, has secured the place of these tiny islands, off the West Coast of Africa, on the map of world music consciousness.

Her numerous releases to date have played out the genre of Cabo Verde's "morna" (mournful melodies with gentle guitars and piano). But, her latest release, *Café Atlantica*, is a departure from that musical formula. Her musical borders have expanded largely with the help of some veteran Cuban musicians. Cuban percussion, violins, cello, flutes, and brass augment the tunes, partly recorded in Havana.

The choice of Cuban veterans such as conga master Tata Guines, pianist Frank Emilio Flynn, flautist Maraca and bassist Carlos del Puerto adds a depth to the sometimes thin sound of the "morna". A large horn section and flutes create a carnival atmosphere on some tunes while the strings on others add the right touch of majesty to her melancholy. Her ease and strength as a vocalist are well complemented here.

This month will see the release of two more records from Buena Vista Social Club alumni. The new Afro-Cuban All Stars recording, *Distinto, Diferente*, is another superb record of this large band of Cuban, as in, "still living in Cuba," musicians. Largely up-tempo with swinging horn arrangements and well-sung vocals with large choruses dominate. Some space is given to soloing and the tres guitar sounds great. They play a couple Arsenio Rodriguez songs (the true godfather of modern Cuban music) and have a tune about reconciliation within the Cuban community (would any of the Cuban musicians in New York or Miami have the guts to sing such a tune?).

One of the main stars of the Buena Vista phenomenon has been ninety-some-

thing guitarist and singer Compay Segundo. His new release, *Calle Salud*, was recorded in Paris. The tone is set from the start with guitar, minor percussion, and clarinets. The effect of the clarinet is to give this a nostalgic timeless feeling like something culled from the salons of Cuba and Paris café society in the early part of the century. Helped by other vocalists including perfectly matched female vocals and guest French legend Charles Aznavour this is a sweet sounding record from a charming old musical wanderer.

With the decade coming to close I thought it appropriate to make my list of the ten most important world music releases of the nineties (in a roughly chronological order).

Musical Touchstones of the Nineties Part I

1. Nusrat Fateh Ali Khan, *Mustt Mustt*. One of the most profound singers ever on this planet. His ecstatic flights of Sufi devotional singing first reached the masses with this crossover record.

2. Oumou Sangare, *Maussalau*. At the time this young Malian singer changed the rules with her modern twist on deep tradition. Massive both at home and in Europe.

3. Khaled, *Khaled*. This funky state of the art production by Don Was brought the "king of rai" (Algeria's modern and controversial new form of music) to the world singing "Didi."

4. Cesaria Evora, *Miss Perfumada*. The hauntingly beautiful voice of the barefoot diva from Cabo Verde strikes a universal chord.

5. Ali Farka Toure with Ry Cooder, *Talking Timbuktu*. Many an ethnomusicologist sought the roots of the blues in West Africa and although it's essentially an impossible task at least we have deep guitar magic from Mali, with a tasteful touch of Ry, here in this historical recording.

Another new release of note is that of Toure's protégé Afel Boucoum. Recorded

at the same time as Toure's last album in his remote village in Mali and featuring Boucoum on lead vocals and guitar accompanied mostly by African percussion, women's vocals, and guitars, this is another African roots excursion. What makes this record is the distinct and powerfully rough vocals of this talented new arrival.

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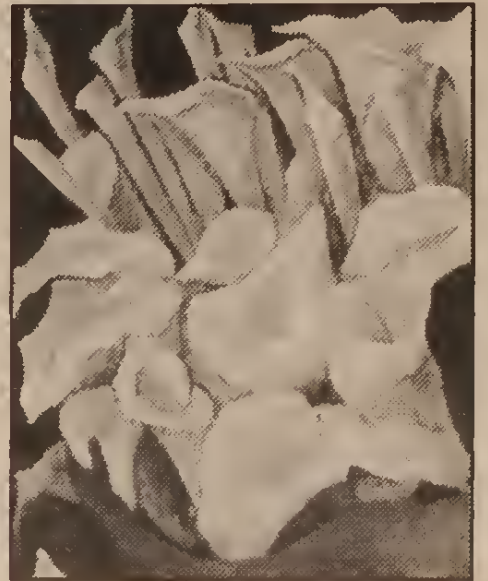
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